

HOW INCORPORATING FILM VIEWS

CINEMA

JULY 1988 \$4

Papers 15

THE DELINQUENTS

Kelly McGue's First Feature

Illustration by David LaPlante

L. A. LORE

Australians in Hollywood

DOUBLE OR NOTHING

Twins in the Movies

PHILIPPE MORA

Verons the Aliens

YURI SOKOL ON FILM

TWO VIEWS OF CHINA

DAVID CAESAR

Body Work

"WARM, SENSITIVE AND FUNNY!"

— CBS TV, LOS ANGELES

**"THUMBS UP! IT'S A VERY POWERFUL
HUMAN STORY AND I LIKED IT!"**

— Roger Ebert, CHICAGO TRIBUNE

"OUTRAGEOUS, ENDEARING, LARGER-THAN-LIFE!"

— Elliott Stein, VILLAGE VOICE



*Commences HOYT's and selected
suburban cinemas, July 13*

TORCH SONG TRILOGY

Based on the Award-Winning Play

NEW LINE CINEMA PRESENTS • HOWARD GOTTFRIED/RONALD K. FIERSTEIN PRODUCTION
A PAUL BOGART FILM • "TORCH SONG TRILOGY"

STARRING ANNE BANCROFT, MATTHEW BRODERICK, HARVEY FIERSTEIN AND BRIAN KERWIN
ALSO KAREN YOUNG, KEN PAGE AND CHARLES PIERCE • PRODUCED BY SCOTT SALMON
SCREENPLAY BY PETER MATZ • ADAPTED BY MARIE CANTIN • EXECUTIVE PRODUCERS RONALD K. FIERSTEIN
WRITTEN BY NICHOLAS C. SMITH • PRODUCED BY RICHARD HOOVER • DIRECTED BY MIKAEL SALOMON
SCREENPLAY BY HARVEY FIERSTEIN BASED ON THE PLAY BY HOWARD GOTTFRIED • DIRECTED BY PAUL BOGART

BRIEFLY



1989 National Screenwriters' Conference

This year's four-day residential conference will be held at Queen's Hill in Victoria from Thursday 21 to Sunday 24 September. Negotiations are underway to bring four overseas writers to join the Australian industry executives and entrepreneurs as official speakers.

The conference will provide master classes, workshops and panel debates on the recent changes facing Australia's film and television industries including amendments to the Broadcasting Tribunal regulations, the advent of pay TV, "transnationalism" and film financing. Registration numbers are limited to 100 as a first-come first-served basis. For further information, contact the director, Elise McArthur, on (051) 418 3339.



Melbourne Spoleto Writers' Festival

This year Melbourne Spoleto Writers' Festival will focus on the relationship literature and writers have with other art forms.

The program includes forums, debates, video and a unique cafe readings, informal discussions and meet-the-author sessions, interviews, exhibitions, book launches, social activities, a school's program, a seminar on self-publishing and music. Some of the international guests include André Brink, Marilyn Dutchworth, Maxine Hong Kingston, Kate Ruben, Bernice Ruben and Luis Valdez. The Festival will run from 13 - 18 September at the Kato Cinema, Melbourne.

CENSORSHIP

NEW REQUIREMENTS for cinema and video advertising came into effect from 1 May 1989, and apply to all cinema and video releases classified after that date. The requirements deal with advertising on the front and back of video covers, video cassettes, posters, newspaper advertisements and other material, advertising films or videos. The classification categories, the symbols, the age information and the category descriptions are as follows:

G	For General Exhibition
PG	Parental Guidance Recommended For Persons Under 15 Years
M	18+ Recommended For Mature Audiences 15 Years And Over
R	18+ Restricted To Adults 18 Years And Over
X	18+ Restricted To Adults 18 Years And Over

A new scheme which requires advice about the content of a film to be displayed on film posters, along with more information about the film categories, came into effect on 1 May 1989. The new developments will make it easier for parents to have greater participation in the selection and supervision of material they wish their children to watch.

Under the scheme, information about the classification and content of videos will be clearly marked in a 30 millimetre band across the bottom of the cover. The new requirements apply to all films and videos classified after 1 May.

The new markings and advertising requirements followed a report by the Joint Select Committee on Video Materials to the Parliament in April last year. The Committee recommended, among other things, that more information should be available about the content of films and videos to allow those intending to see them to make better informed choices. The Committee also recommended that more information should be provided about age suitability.

The PG category will carry the explanation "Parental guidance recommended for persons under 15 years" and the M category will carry the age 18+ in addition to the explanation "Recommended for mature audiences 15 years and over".

The restricted category, in addition to the R symbol will carry the age 18+ and the explanation "Restricted to adults 18 years and over". This additional information will appear on all large posters for films and in the larger newspaper advertisements. The smaller advertisements will have the classification categories and signs more prominently displayed than they are at present. All films and videos classified after 1 May other than those classified for General Exhibition would indicate the age categories recommended by the film Censorship Board.

There will be additional consumer advice on videos and in advertisements to inform viewers, and parents in particular, of the stronger elements which warrant a particular classification. The markings on the front of video covers will be placed more prominently displayed and the classification will be clearly marked on the video cassette itself.

FILM VICTORIA'S MISSION IMPOSSIBLE

Stunt episodes of the adventure series *Mission: Impossible* will be filmed in Victoria later this year, in a joint venture between Paramount and the National Film Network. *Mission: Impossible* had previously been filmed in Queensland. The production company, McMahon-Lake, Australian Film Studios and local unions co-operated in producing a major television to Paramount, following a trip to Los Angeles by a Film Victoria team earlier this year.

LEFT: Julian Garner as Doyle and Shannon Marshall in *Mission: Impossible*



CANNES

AWARDS

The prizes at the 42nd Cannes Film Festival were awarded as follows:

PALE D'OR

Sex, Lies and Videotape
Steven Soderbergh (USA)

SPECIAL GRAND PRIX OF THE JURY

The Beautiful Fall (France)
(Bernard Hill, France)

AND

New Cinema Paradise
(Glasgow: Tormatore, Italy)

BEST DIRECTOR

Enzo G. Castellari,
Time of the Gypsies (Yugoslavia)

BEST ACTOR

James Spader
Sex, Lies and Videotape (USA)

BEST ACTRESS

Meryl Streep
A Cry in the Dark (Australia)

BEST ARTISTIC CONTRIBUTION

Mystery Train, Jim Jarmusch (USA)

JURY PRIZE

Face of Montreal
Deux Amants (Canada)

CAMERA PRIZ

My Thirteenth Century
Babette Fejdo (Hungary)

TECHNICAL PRIZE

Shelby (Iranian, Black Hole)

PASS THE POPCORN, MOHAMMED

WITH ALL THAT FRANTIC and fully-argued preparation for the moment we hear so much about on the television news, it's hard to imagine the people of Iran have much time for the cinema. But apparently they do, according to *The Kowloon*, upwards of 2 million movie tickets are sold every day in Iran, mainly to unemployed men who tend to sit in the cinemas from dawn in the morning till next at night. Monthly (40% in 1988), they watch Iranian films.

Two Iranian films screened at the most famous International Film Festival: *The Poet*, directed by Mohsen Makhmalbaf (1987) and *The Spell*, directed by Danesh Farhang (1988).

The Poet is actually three short films in one. The first is about the desperate efforts of a poor couple, all of whose children are badly handicapped, to give away their newborn baby to someone who can take better care of it. The second is a surreal tale of a middle-aged man's emotionally-charged relationship with his ancient, destitute, psychotic mother. The third is a surreal, gaudy short story. The subject matter is heavy, but the treatment is gaudy, surreal, even humorous at times. I admit to being somewhat

surprised by the frank portrayal of poverty and misery in *The Poet*, and, despite the fact it was made by the forbiddingly-named Ayat Khomeini for the Propagation of Islamic Thought, by the absence of any obvious religious (or political) message.

In *The Spell*, a heavily veiled off-to-be-labeled daughter is the son of an cinema as "blood money". On their wedding night, the unhappy couple become lost in the woods. They take refuge in the palace of a better and kindly aristocrat. They discover that the aristocrat's wife, whom he believes died on their wedding night years before, is being kept alive - in his tattered wedding gown (and under layers of white powder for that "new" effect) - as the daughter by the aristocrat's servant. The leader did do it! This is a real gothic piece, complete with high melodrama, secret passageways and great thunderstorms.

The Kowloon, which seems to know as well as I do about these films, assures us that "looking the cinema is a fortunate technique in both films". Was the director in *The Poet* clipped just to show the cinema couldn't read anything more? Is the first dyed in *The Spell* an allegory for the Iran-Iraq war and the old aristocrat a Khomeini figure? It's all a bit baffling to the uninitiated. **SHAR JAVIN**

M A R I L Y N L I V E S



A MARILYN MONROE Australian Fan Club has recently been formed by Jane Guy. The Club will publish also newsletters a year and new members will receive a set of six Marilyn Monroe postcards. A yearly subscription costs \$20. For further information send a self-addressed envelope to: Australian Fan Club, 41 Chapel Street, Brisbane, Victoria 3181. UPI: Marilyn photographed in 1952 by Philippe Halsman for her first of nine LIFE covers.

AUSTRALIAN FILM FINANCE CORPORATION FUNDING DECISIONS: MARCH - MAY 1988

BLOOD ORCHID Feature: Charles Mawson; FATHER Feature: Barry Fisher; SCANDALS Feature: Graham Fyfe; WINTER CRACKED A WALNUT Feature: Hoyne Productions Pty Ltd; BILLY AND JOJO 12 x 30-minute children's series: Southern Star Sullivan; THE GIAL FROM TOMORROW 12 x 30-minute series: Film Australia; THE GREATEST TUNE ON EARTH Four-part series for children: Australian Children's Television Foundation Productions; IN MOMENT FANTASY Documentary: Frank Hoffman; SOMETHING CLOSE TO HELL Documentary: Andrew Wharmby and Paul Roberts; HARBORER BUILT Feature: David Black; IT'S NOW OR NEVER Feature: Paul Schipani, Peter Kelly and Robert Le Ter; RIVERS ON THE STORM Feature: South Australia Film Industry Advisory Council; THE PLAYERS WAR OF LUCINDA SERIES 1 x 2 hour mini-series: Revolution Films; CATALYST Documentary: 6 x 30-minute series: Chris Oliver; GRANTS OF TIME Documentary: Jupiter Films; OUR SECRET AUSTRALIA Documentary: 13 x 30 minute series: Central Coast Media Productions; THE BLUE EXPRESS Documentary: 6 x 60 minute series: Captured Live Productions; SLEAZE BAY Documentary: Peter De Cava

Film Victoria's New Deputy Director

CAROLINE CHILDS has been appointed as deputy director of Film Victoria. Ms Childs has worked at a senior administrative level in a number of arts organisations, such as the Institute of Contemporary Arts, David Puttnam's production company Omega Productions, Directors Guild of Great Britain and as Supervisor for Television Drama Production for the ABC. Her position at Film Victoria will see her deputising for Geoffrey Pollock and overseeing the organisation's administration.

➤ *Report by*
Patricia Amad and
Philippa Hawker

The DELIN

THE DELINQUENTS HAS HAD A HIGH PROFILE LATELY...

NOT SURPRISING FOR A \$10 MILLION PROJECT WHICH GOT OFF THE GROUND WITH SUPPORT FROM DAVID BOWIE AND WHICH MARKS KYLIE MINOQUE'S FEATURE DEBUT. IT IS THE FIRST PRODUCTION FROM THE NEW COMPANY VILLAGE ROADSHOW PICTURES, THE FIRST FEATURE

TO BE SHOT AT THE FORMER DE LAURENTIIS STUDIOS IN QUEENSLAND (NOW KNOWN AS WARNER ROADSHOW STUDIOS), AND THE FIRST FEATURE FUNDED BY THE FILM FINANCE CORPORATION (FFC) TO GO BEFORE THE CAMERAS.

GETTING IT STARTED: THE PRODUCERS The Delinquents has not been an easy project to get into production. For producers Alex Carter and Michael Wilton, it began almost by accident four years ago. They were trying to secure the rights to adapt an Australian novel, and were having difficulty coming to an agreement with the author. It was suggested to them that they also have a look at a novel Pirrama would clearly be missing that was set in the same period.

The Delinquents, by Australian author Crona Rohan, had been published in London in 1962, a year before her early death. The sharp and tender story of Filian teenagers, with its downcast Romano and Juliet, Brownee and Lolo, was exactly what they had in mind.

Crona Rohan was the pseudonym of Doreen Cash, born in 1925, the daughter of a poet and Marxist, Leo Cash, and a singer, Valerie Cash. Bored in her introduction to the removed Delinquents, anyway she was "beautiful, handsome, never far from being ill, witty, loved a good story, and revelled in the human drama, and she was not above mixing drama to a dream drama if things got too slow." She first started to write when she was 18, but The Delinquents was not published until 1962, the year before her death from cancer. A second novel, *Dance by the Devilade*, was published posthumously, and a third, *Memoirs of the Golden Deer*, has been lost.

"We fell in love with it almost immediately and we negotiated a deal with Pirrama virtually on the same day," Alex Carter says. "And then we struggled and suffered for a long time." Once they had acquired the rights, they spent two years developing the project, until a chance remark at a David Bowie press conference in October 1987 gave it its new vitality.

Bowie had been asked what his future film plans were. He replied that was interested in a book he had recently read, and was trying to find out who owned the rights. The book was The Delinquents.

"And so the following morning the project went from total obscurity to front-page interest," Alex Carter says. Bowie made contact with Carter and Wilton and told them off his enthusiasm for the book. "He had the same emotional reaction to the novel that we had. He loved it, and he wanted to see it get made. He was quite prepared to become involved with other people, but it took a bit of time for us to find out whether we wanted to go in the same direction, but once we determined that we shared heads on an association. We got a fair amount of emotional publicity because of that, and it put the project on the agenda for a lot of people."

Bowie is working on the soundtrack, but his reported involvement was considerably greater than that he would star in the film or function as producer have been doing the rounds. "Alex often has been misinformed and mistaken, especially reports of him pulling



QUEENTS

out," Alex Cudde says. "But that is because a lot of people expected him to be in it as an actor."

After acquiring the rights, Wilson and Cudde set about the long process of bringing the book to the screen: getting a script and getting backers. "One of the things we struggled most with was the question of track record," Wilson says. "We were constantly met with queries about our track record and it always bounced us because we felt that track record had something to do with being successful rather than how or any films you had done."

Cudde adds: "We came from a different orientation from that of most new independent filmmakers. We had largely commercial backgrounds, we were both lawyers, and therefore naturally regarded with suspicion because we all knew"—he says, with deliberate irony—"lawyers are not creative."

Cudde, an *American*, was business affairs man at the Grandy Organization and then worked for Eloya on the distribution, financing and marketing of a number of Home Edge productions, including *An Autumn Obsession*, *Barle* and *Wills*, *Cybele*, *Quinn's Gold* and *One Night Stand*. Wilson was a business affairs manager for McElroy and McElroy, working on projects like *The Town of Evening Anger*, *Remember*, *Return to Eden* and *The Last Frontier*.

They took the *Queen* project to the then New South Wales Film Corporation for script develop and money for the first draft, on which Les Marzano worked.

Cudde says: "In retrospect, what happened there was probably going to be indicative of the way things went thereafter. They liked the novel too. But they said it was a very difficult adaptation, and when we delivered the first draft they said, 'Yes, this confirms our view that it is a highly difficult novel to adapt and we don't think that you can live up to the earlier work.'"

Cudde and Wilson then went to the Australian Film Commission (AFC), which was "impressed enough to keep us coming back—modify this, change that... They really spent a lot of time on the project, considering they didn't put any money into it for some period of time," according to Cudde.

It was David Rowse's unsolicited enthusiasm that "rocked the AFC's process," as Michael Wilson puts it. Script development assistance enabled playwright and poet Dorothy Hewett to come to the script and work on a second draft.

PUTTING THE IDEAL TOGETHER, THE EXECUTIVE PRODUCERS, Cudde and Wilson took the project to the Village Roadshow Pictures a year ago. John Tarnoff, executive vice president in charge of production at Village Roadshow Pictures, was interested in the idea, and had agreed to work out a deal, but it was not until he and Greg Coote joined Village Roadshow from Island in October 1988 that things started to move.

Tarnoff recalls: "We decided to make this not just a small Australian picture, but a picture with international value and appeal, and the way to do this was to 'court it up.' It was Greg's suggestion that we try Kyle, which we did. (The production had already thought of Marquise.) I knew her manager, Terry Blaney, from a prior transaction. I gave him the script, he and Kyle read it and immediately came back to us and said they were interested."

Tarnoff, who came to Australia when de Laurentis was setting up his Australian arm, is eloquent about Village Roadshow Pictures' plans. It aims to establish a niche as an international production company based in Los Angeles that can "do projects in Australia and elsewhere, where we can take advantage of the fact that as an international company with international connections and financing and distribution, we can bring projects back to the American distributors at savings to them, nevertheless maintaining the quality of production."

He says: "What I find really exciting about working here and working with these folks is the international potential. I think what has happened here in the business in the three or four years is that we have seen the independents going out of business, and the ones that haven't gone out of business are really scrambling to figure out a way of staying afloat."

"What Walt Ratter doesn't understand is that the movie business really isn't like any other business—we're not manufacturing, doable here, it is a really difficult business to survive in, to start up, particularly now with the way that distribution works. You really have to be a major studio, or major distribution company in order to survive. You have to have the established track record, the established distribution system and distribution relationships to the exhibitors, and you have to have the library and the ancillary sources of money to keep you going over the long haul. The other side is that if you are De Laurentis and all your pictures are out there making lots of money,



A CHANCE OF HARDSHIP: KYLE APPEARS AS THE WELL-APPROVED VIOLENT IN THE DELINQUENTS

with that studio. So the studio that is doing the best is going to be getting the best chance of all the projects that are out there. And that perpetuates those pre-emissions, which is why the majors are always doing the good stuff, because they are shown it first.

"That makes it difficult for a company like ours to find projects. On the other hand, where we can fit in, I hope, is in a niche where there are projects that the majors will like first, for one reason or another (cost, locale, or pure political correctness) decide they don't want made. We can come in and say, 'OK, we'll take the responsibility, we'll make it for you, we'll cashflow it and we'll bring certain things to the table that make it advantageous for you to be in business with us on this one, which you like anyway.' So we'll see. I think the future lies with being able to create some of that straightforward which the majors have - I mean, they aren't going to be able to make every project themselves, and perhaps the answer lies in the international arena. Europe is now its own market, Japan and the Far East is a very big, growing market, having access to these markets and having the ability to deal with these markets gives us the opportunity to rise

a substantial proportion of money.

"I think the Australian filmmaking community is wonderful, but I think they are going through a difficult time right now - there seems to be an identity crisis going on through the community here right now, this kind of "post 1988 blues". I think it's a challenging time and a lot of people will probably go out of business. And other people, who have the savvy and the creativity and the persistence to make it through will emerge. And I think a better product will emerge out of that. There is a real problem of quality with the 1988 years, the decline of quality in those films. That is the problem when you are not making films for an audience but not making films for too reasons. It happened in Canada and it was disastrous for the Canadian film industry - it has not recovered. Canada now is being used as a location for American films, and the new Canadian filmmakers who were working before are working now, but as an opportunity for the Canadian film industry it was disastrous. I hope the same thing is not going to happen in Australia, I hope Australian filmmakers are more able to pick up the pieces.

"I think the PFC is great but I also think it will only be able to apply to a relatively small group of films - not just in terms of how they're funded, I'm talking not just of theatrical films now, I'm talking in terms of television content and non-theatrical content - I mean, those are of great value. I worry that there's a little bit of "Catch 22" in that the PFC uses on the one hand to ensure that the films have to have an Australian content, on the other hand they need to have prestige, and one may exclude the other.

"We have been fortunate in that we have projects which because of the way they are put together and because of the nature of the projects, have international marketability. How many of those projects are there out there? Hopefully there will be a lot but I think they are hard to come by."

The leads in *The Delinquents* have clear international marketability, but they entail certain changes to the original characters. Lolo, in the book, is a European girl. ("My name is really Lorna," Lolo tells her young lover, Browne. "But mother always calls me Lolo. She says it is enough to have Browne bleed without an Eastern name.")

Carter and Wilson say that they had thought of *Minogue* for the role at an early stage. Wilson says, "We weren't close enough to financing the film at that stage to make investors and commitments. But we thought she was going to be an extraordinarily big star, and even though Lolo was written as a European character, we never saw her persona as being derived from her ethnic background. This was not a story about racial discrimination, it was a story about oppression because of non-conformity, of what happens when young kids don't conform to the values of their parents and the values of society."

"The other aspect was that in the book Lolo starts off at 13 and goes through to 22. We needed an actress who could play very young and very innocent, and on the other hand be a mature woman."

In finding a male lead, they looked to the one place where, in Michael Wilson's words, "Kyle is not a magazine - domestic US." As Lolo's lover Browne, a father with a love of the sea, American actor Charlie Sheen has been cast. He has appeared in *Single White Male*, *Big City* and *16 Aprons*.

"When that role was being considered," Michael Wilson says, "Warner Brothers started showing considerable interest in the film and in these circumstances where you have an American major becoming very interested in US domestic distribution, or world distribution is that case, they naturally take a view that some elements have got to have marketing value." Browne is of Norwegian extrac-

non, but that could be changed," Wilson says, arguing that the important thing about the character was that he wanted to go to sea, and that he was a doffer and an outside. "Mind you," he adds, there have been instances of *Australian films* using imported elements where it has been totally grating, and totally inappropriate. But I believe you can employ an *American actor* and make it work."

Village Roadshow Pictures made a commitment to half the budget of the picture, and an application to the Film Finance Corporation was made in October 1988.

"We got an approval on specified terms and conditions at the beginning of January 1989," Wilson says. The film was due to begin production shortly after that, but, according to Alex Carter, Village Roadshow "was faced with cashflowing, the production pending the resolution or execution of agreements, because the FFC wouldn't spend the money, or didn't have it."

Says Wilson: "I think Village certainly has been prepared to take a commercial risk by supporting and cashflowing the film. I think at some point the FFC has to work out what role, if any, it will take to support production in Australia."

Alex Carter argues that "the FFC is occasionally a bit inconsistent with its stated desire to conduct business on a commercial basis and that at other times is wary of being by Governmental dictates."

PUTTING IT ON THE SCREEN: THE DIRECTOR. Once the deal started to come together, director Clint Thomson was approached. Thomson directed the feature, *The Empty Beach*, and several mini-series, including *Waterfront*, 1985, and *The Random Warrior Country*. For the last couple of years he has worked in US television, "I wouldn't want to spend the rest of my life doing 'Masters of the Week,'" he says, "but it was an interesting experience to work in a different environment with crews who have very different approaches to what they want to put on the screen. Here we tend to consider that the most important thing is to have a beautiful scene or story. Over there, sometimes you have the feeling that they'll do anything to get a 'name' actor, a star, and they'll change the story if necessary."

"I was sent the script of *The Delinquents* late last year when I was in America. I didn't like it very much, but then they sent me the book, and that was wonderful. As soon as I read it, I wanted to do the film. I persuaded them to bring Mike Godden—it was my contribution to suggest that he work with me on the script. He came up here and sat in my pool, sunning away all day while I was in here, and we'd sit down at night talking about the next day's scenes and so on. I had worked with him before on *Waterfront*, and we are good friends."

Thomson has plenty to say about the task of adapting the novel. "The book keeps me in tune from tragedy to farce. I tried to make the tone sweet and romantic as possible, concentrating on the story of the boy and the girl coming together and being

directed apart."

"It is a obviously a young writer's book—also a self-supervising and trying to put everything in. She has a complicated time sequence, jumping backwards and forwards, which isn't popular in movies. The book takes about seven years, and we had to compress that so our actors didn't have to age that much. There are various things we've taken out, and characters we've omitted."

"But the hardest thing to replace was kind of ironic narrator who comments on the action—we've tried to replace that by the way the actors are written, and by the dialogue. Dialogue is Mike's strongest point and he is very good at picking just the right patterning phrase that someone throws somewhere, a phrase that is between the scene and what's happening, to the principals."

"The music also replaces the narrator in a sense. It's Piffaro music, the badge of intelligence, and we're using that to underscore the intelligence of the two kids and their mothers, contrasted with the stupidity, the conservatism and the right-wing nature of the authorities. And the adults in those days thought children should be children and they were ill, that they were the 'property' of older people and should do what they were told. So I hope the music provides that tone of intelligence."

He is effusive about Manogue's work, though he admits he was unsure of her box office potential. "I knew the kid here in *Magillies*, but I had been away most of last year when she was apparently having all these hits, so I knew almost nothing about her when I read the script. But she is an extraordinary actress. She's very professional, she works hard, and I think she's quite ambitious. She's satisfied as all."

WHERE IT HAPPENS: THE STUDIOS. Shirley O'Toole, managing director of Warner Roadshow Studios, is pleased to have the feature in production, and talks confidently about money more, several of which will be produced by Village Roadshow Australia. These included the big-budget picture based on the comic-book hero, the Phantom, which has been written by Ken Shuler, *Blind Gull*, starring Bruce Brown, which is about to start production, and *Remember*, a romantic comedy in development, in which a temperamental American movie star and a woman anthropologist have a rocky encounter in outback Australia, in an *African Queen* in reverse.

An Englishman, O'Toole began with the Rank Organisation and went through an 'school' training system, which provided staff with a thorough grounding in every aspect of the filmmaking process. "It's something I'd like to introduce here," he says. But in the meantime, he briefs to turn the studio into a facility that will compete with the best of Hollywood and Britain.

Nineteen episodes of the *Minnaw Dapundis* series were shot in Queensland, using the Warner Roadshow Studios, but the production has since moved to Victoria. There was talk of problems with the limited range of locations that the Sunshine State had to offer. O'Toole explains aspects of criticism of this. "I am accustomed to hearing people's problems with choice of location in Queensland. You can do shoots in Woomera, you can do America or England in the Pine Ridge township. The only thing that perhaps you can't do is now. That is the greatest choice of locations that I've seen anywhere in the world, and in such a small area by comparison with world locations."

"At the moment," he says, this is what I would call a world scene a modern studio. In a year's time will be a major world production complex, certainly by Christmas next year. By then it will be on a par with anything that Hollywood has to offer, only it will be better, very simply because it's cheaper. My aim is to be able to take a script across the table of my office and deliver back the final product."

"At the moment we have four beautiful soundproof stages, with state of the art technology. I want to build an outdoor stage, hopefully the largest stage in the world. And this studio needs that, because I want the space. I could take, for example, any other picture, *Barman*, for example, was shot at Pinewood, and it cost way too much money. I could take the same one and do it for much less."

"When people use this place, they won't believe it—it's LA without the wage. And there is a sense of quiet professionalism abounding here, and an equally great optimism among the people working here."

MINOGUE
WITH CO-STAR
CHAMBER
SQUADRON



LA LORE A U S T R A L

AUSTRALIAN DIRECTORS HAVE BEEN MAKING THEIR WAY TO AMERICA FOR SOME TIME: BUT NOW THEY ARE BEING JOINED BY ACTORS, WRITERS, PRODUCERS AND THE WALLABY DARNED RESTAURANT.

FROM THE STREETS OF Katherine Hammet's consolidated bourgeoisie, there's a closer LA view. No palms, no lava, no art and/or architecture. Just those so-Whimsical and Santa Monica. Here, in the DMZ between Beverly Hills and Hollywood, film overflows with the roving business. The encounters are all so fast, sure and the hard sell. On The Row direct, Tinseltown's sprawling warehouse store, and a billboard for Jacko Gold's own personal junkies, declares: *More than a Weekend Melrose* Gold.

At the sun sofa, Sonnet comes alive with black leather, agendas, stacks of recorded hair male and female shenanigans to the midnight. Jacko's billboard queries, *and* defining the emperor Collins alliteration, and down the garnet roll down stream of tape from gaudy cassette. *Sister Tumbler* red.

Production executive to Sam Peckinpah, Radin, Scott on *Blush* America and Michael Caine on *The Godfather*, Helen is sitting up as unapologetic. She marks off a line of directors so far approached or considered - a UN of talent. "Stephen Frears, Joel Schumacher, Barry Levinson, Lawrence Kasdan, Hector Babenco, Louis Malle, Marga Bono, Roland Joffe, Robert Redford, Sidney Lumet, Joe Ruben, Ernie Antolino, Roman Polanski, Andrew Prosser, Mark Rydell, Ridley Scott, Jonathan Demme, Jean-Jacques Annaud."

No Australians - though there might well have been. The Hollywood in which executives like Helen operate is international, international. Doesn't matter where you come from. Just as long as you can get it so this city of leaders promises and one-night stands, a love the streets, even if they don't have palms, are shade. On both sides.

According to legend, a sign hung in the writers' building at Paramount during the post days of the Thomson European conflict: "How

You Must Work. It Is Not Enough Just To Be Hungry." After bearing three Americans (unapologetic that is a week, the dogma emerges as a record of the contemporary Australian presence in Hollywood. It also raises some interesting questions.

QUESTION-HOW YOU MUST WORK, IT IS NOT ENOUGH JUST TO BE AUSTRALIAN - BUT ARE THERE ANY AUSTRALIANS IN HOLLYWOOD?

"When I first arrived here," Grams Clifford recalls, "half the people I spoke to didn't even know where Australia was, so it's come a long way since then. I used to be asked questions like, 'Do you have golf courses down there?' and 'Do you have kangaroos jumping up George Street?' They had absolutely no idea at all. Not even geographically. They didn't even know which side of the continent Sydney was on. Now, they think everyone goes round throwing things on highways."

Today, some Californians know where Australia is. And Australians are winning the competition. Mel Gibson, Bryan Brown and Paul Hogan are short or low permanent Angelenos. In March of 1989, Gibson paid almost US\$1 million for the Malibu house once owned by Rock Hengfield. The *La Tomate* with *Barbarians* and the first lady have already moved in. Gibson just completed *Unto the Mountains*, is working on *Just as a Wife*, then will go on to *As American* - or, as Franco Zeffirelli seems about starting young blue eyes in *Hombre*.

With the Aussie dollar no longer on the critical list of economic variables, fewer American producers are attracted to making films in Australia, though Warner are well down the track with plans for a movie theatre park behind *Knives*. Paradise is the ex-De Lencastre machine which, through their new association with Village Roadshow, they now control.

But why go to Australia when Australia is happy to come to



IN S I N HOLLYWOOD

Hollywood? It's always been the Mexico international filmmakers' playground, now they're making the pilgrimage as well. Phil Morris was here for the launch of *Dead Calves* at 20 LA cinema. John Dugan, who has *The First Wives Club* (a major musical failure) and the film most quoted when the trade talks of America (passed) in LA after his Mexican shoot of *Ramiro*, with Raul Julia as the unrepentant Salva-dorean archbishop.

Senor Winnet's most recent of Larry McMurtry's *Lonesome Dove* won praise and excellent ratings. And on Winnet's associate Richard Dyer, last producer on *Star 80*, has thrown more credence in Vancouver. His first film, Alan Gukin's *The Canada Company* of Mounties (lost), was judged Best Picture at the Toronto Film Festival and Most Popular Canadian Film. Dyer is reaching his last Hollywood project, *Children*, to be written and directed by Martin Scorsese, and starring Charlie Sheen and Gena Davis.

The *Canada Company* on Sunset is already set among Peter Wyke's new film *The Touchstone*, *The Dead Poets Society* (an ad campaign with comedy with Robin Williams as a 19th-century headmaster trying to ignore some loss of innocence in the students at a country boys' school. A year ago, Wyke said: "These days, we'd probably describe me as a Hollywood filmmaker." "I'm working within the system, and my approach to the system's film and the interest in these projects. These were the ones I grew up with."

Was not a Hollywood here as unobscured. "We speak the same language. We can get into cultural differences in doing what's not made to America and American film and how important is the national

as well as so forth, but really you should open that sort of discussion on the question of language. Clearly, if I can't speak English I can't see Benjamin shooting in America. It's really a starting point for a discussion. Therefore, as an English-speaking filmmaker, it's rather natural for me to be drawn over here."

Few Americans find the need to apologize for their presence in California, and the usual excuses that they'd remain home as a moment of the right project came up are being their excuse. Fred Schepers, coauthor of the critical success of *LA Confidential* and *Men of Steel*'s Oscar nomination, is developing *The War of the Witches*, a fantasy-adventure about Mesopotamia and when he's on the outside, to be shot in Australia for *Disco*. But New York-based Schepers has also a large movie about from California, then more. (The magazine has learned, if you do have them to have to live with LA's movie culture life style. Many experiences would endorse Clare James's position on her dating in Britain. "As a whole, when I move, I can't find her down for the third time, I've been because this is where the work is."

The St. James Club perches like a gem, and where building takes on a ledge of Sunset where the road swings wide over the flats of West Hollywood. Below in an open tower, the land slopes into a public swimming pool, half size, half wing.

The Terrace Room looks sunny and bright—and you need to see the railroad in flower overhead and the sunlit a vintage vintage shop across. We take it in as a basement—apparently to the ground, a view, sometimes events of some nature for the future. As such for the local's best horizon and terrace film.



Decade impressionist Ed Harris, in full *Heidi* Lugosi regalia, crosses the event, presiding over a parade of glitzing eccentricity: three maddening barbers in the *Mad Max* companion, "herb person" Billy Barry, whose career ranges from *Dead Heat* to *Radio Alice* from *Mars*, and a trio of doubles from *Ghostbuster II*. Almost feature in their normality are Oscar-winning *Backspace* make-up into Robert Short and, unrecognizably without his leather loincloth and Mohawk, the Wax of *Mad Max II*, Vernon Wells.

QUESTION: HERE YOU MUST WORK. IT IS NOT ENOUGH JUST TO BE AUSTRALIAN. BUT CAN YOU WORK?

After Mad Max II, Vernon Wells did the rounds of Australian agents and waited for work. He waited five years. When the second film offer did come, it was from Hollywood-based Joel Silver, asking him to portray Wax in a parody in John Hughes' *Wired Science*.

"I expected nothing," says Wells. "I came over here to do that film and, in fact, I was concerned, that maybe the only thing I was doing. And the actual reaction was just, to me, overwhelming. I was being told from every major casting agent in the country I was being taken to meet people whose actors work their lives to get an interview with."

"I wasn't used to it because I didn't realize what you go through in the country where these people. Coming from Australia, where if you want to be in anything you just around, knocking on doors and talking to every casting agent in Melbourne and Sydney, I felt this was a special thing. If these people wanted to see me, they were casting agents and that's as far as you want. But suddenly people were saying 'You want to see what? My God, how did you get in to see them?' So I started to realize there was a total difference between Australia and Hollywood."

Gerrard Clifford came to the US in 1989 as assistant to Robert Altman on *That Cold Day in the Park*. Born in, and raised in, Melbourne, Clifford wasn't easy. "It took five years to get into the union. You had to get all sorts of work experience, and without the work experience you couldn't get in, and you couldn't get work experience if you weren't in the union. It was a perfect Catch 22."

Altman's personal assistant for five years, Clifford cut *Fraser* for him, *The Firm* for Al Pacino, *Runaway Train* for Rob Reiner, *F 13 2* for Norman Jewison, *The Man Who Fell to Earth* and *Don't Look Now* for Nicolas Roeg, and *Classy* for Sam Peckinpah. He's since directed *Frontier*, *Barbie* and *Wild in Australia*, and most recently *Glenn* for the ABC.

"I don't believe," he says, "that in order to get anywhere in this country you have to come and stay here, you have to live here and be a constant presence here. Bryan Brown lives here. He has a house here. A lot of the pictures he's got, it's because he's got an American agent working very hard for him, and he's here all the time."

Brown's is the archetypal Hollywood success story. Lacking Gibson's maternal ad appeal (Mal is assessed as the only leading man who can lure women into seeing an action picture) he relied on talent and persistence. The truly *California* made a *Barbie*, *Glenn* as the *Man* was some serious reviews, and he'll soon debut as his own producer in *Confessions*, a project for Taylor Hackford (*An Officer and a Gentleman*) co-starring Keanu Reeves (*Bill and Ted*) which started shooting in Australia in March.

Living in L.A. is only half the battle. You also need contacts, as agents, and a guild or union affiliation – and ideally all three. But even then it's no picnic. "A number of Australian directors seem to have overcome the darkest problem," Clifford says. "But it's different for, say, writers. You never hear of an Australian writer working on an American project, even if it's extremely rare. Even Australian producers are not yet



ILLUSTRATIONS:
TOP: VERNON WELLS
AS WAX IN *MAD MAX II*;
CENTER: PETER WEE
DIRECTING MYSTIQUE;
BOTTOM: BRYAN
BROWN IN *FRONTIER*



IN HOLLYWOOD THIS AUSTRALIA HAD A UNIQUE OPPORTUNITY TO CUT A SPACE FOR ITSELF IN WORLD CINEMA BUT THERE IT AGOST ... A POTTER HISTORY IN THE JUNE ISSUE OF PREMIERE READS: "WHILE PAUL HOGAN WAS FEASTING ON HIS \$400 MILLION, THE REST OF THE INDUSTRY WAS IN REHABILITATION, THANKS TO A BOTCHED GOVERNMENT SUBSIDY SCHEME, THE FAILURE OF AMERICAN OUTGOITS LAUNCHED IN CX BY THE DE LAURENTIS ENTERTAINMENT GROUP AND NEW WORLD ENTERTAINMENT, AND A TOUCH OF THE PETER PAN SYNDROME IN TRUTH AUSTRALIAN CINEMA HADN'T WANTED TO GROW UP."

anything going here. The McIlroy's have come closest to it. A few years ago they had quite a viable presence here, but I haven't heard from them since lately."

Writers and producers face an uphill climb. The Screen Actors Guild allows one non-union appearance, after that, there's little hope of an American career without an agent working behind the scenes, raising casting dollars for a few lines in a second film and that all important letter assuring the studios an other performer could play the role - a letter that can lead to the clearance "green card."

Writers benefit least from living in Los Angeles. As actor Gary Busey remarked, "Every asshole in Hollywood has a script on his back pocket." TV networks and independent producers maintain a "pre-ferred" list and commissions directly from it, excluding even network loans rewrites. And in an increasingly non-union industry, guild membership is of little value. Affiliated with the Australian Writers' Guild, the Screenwriters' Guild will waive its \$1,500 entrance fee for AWG members - if they have a contract with a major production company. In practice, the shop is closed unless you break in with someone to share those of value. So far, few have (Colin Haggans is one example of an Australian born writer who succeeded in Hollywood. Haggans, who died of AIDS two years ago, wrote *Harold and Maude* and *Silver Streak* and co-wrote and directed *Now is Forever* and *The Best Little Whorehouse in Texas*, but as a long time Australian resident with extensive family ties his example is hardly typical.)

American writers regard Australia's government script support with dated incredulity. Accustomed to annual development deals, "spec" writing, usually to appealing deadlines and for little money, swingles over credits and a smidgen of "pitch" earnings for hard-bitten producers, they find the thought of being paid just to develop their own ideas as foolish as a Rialtoer fountain or a Quebec Lorraine lot.

Michael Parisianis, in the US to promote *General Zoo*, appears on National Public Radio. The interviewer probes the digressions and under-stand of Tom Riddle's accent, and cautions, "What's your interest in the US?" Parisianis briefly declines. Ten minutes later, the same station is promoting the Sydney Symphony, soon to make its LA appearance - "I will keep into our ear, we're assured, "like a kangaroo bounding across the open spaces of Australia."

Down on Melrose Avenue, you can buy Vegemite and Violet Cressle Jam from one of Oliver Newton John's Kiosk Blue stores, and at Long Beach, where the Queen Mary looms similarly, a floating supermarket of Chile English knaps, you can eat Australian at the Walkley Darned restaurant, choosing from a menu that includes Shrimp on the Barbie and a Pie Floater. Every table carries hot packs of Vegemite. Australia, you think like you need a holiday from America.

QUESTION: HERE YOU MUST WORK. IT IS NOT ENOUGH JUST TO BE AUSTRALIAN. BUT CAN'T YOU WORK IN AUSTRALIA AND JUST HAVE YOUR WORK SHOWN IN AMERICA?

It's no secret that Australian film, if they ever were flavor of the Month, no longer enjoy that favored position. When there are \$1.5 million to choose from, studios choose like the seasons.

In the mid-1980s, Australia's official cinema turned from the entrepreneurial market. In the presence of the Prime Minister at the Parliament grounds of Port Phillip, Philip Adams announced that "burning seats" were no longer to be pursued. Instead the goal was an informed minority audience - "friends in gear."

The decision depended on a supply of film able to compete in the vigorous art-house market. Thus far it's happened. Australian in west Los Angeles, like those in redwood Manhattan, write stronger flavors than Australia is supplying today. Mike Leigh's *High Hopes*, funny and socialist, is the spring's art house hit, along with the Oscar winning *Pinkie the Carpenter*. Michel Deville's story, knowing *La Locuste* is certain to score through the summer. Our self-indulgent cinema no

longer looks so interesting in this company. Even while *Dead Calm* was winning prizes, Miyake's *Eden of Paradise* (formerly *Master of the Forest*) did a few show-weeks at an art house - called Bob Ellis's *Warm Nights and Slow Mornings* These Australian films were also profitably placed at the American Film Institute's LA Film Festival - *Phibes* appears a new film by Wayne Wang, *Affair to Discredit* 10-40 goes to a Friday, and *Ghosts* - of the *Civil Deaths* against the Festival's major event, the Ocean Wolves Awards.

To attract much attention these days, an Australian film must be "high concept" - shorthand for bizarre, in motion, eccentric. *Young Business* qualifies, so Warner Brothers are moving it into the deep end of the summer season, opposite *Indiana Jones and the Last Crusade*, *Barman* and *Glenn Close*. If *Barman* can stay may no longer matter to Philip Adams, but to the minds in general of home film-distributors, they're the stuff of life itself.

In Hollywood's eyes, Australia had a unique opportunity to cut a spot for itself in world cinema, but there it's away. A period history in the June issue of *Premiere*, most widely read of the movie magazines, judges as hardly "While Paul Hogan was feasting on his \$400 million, the rest of the industry was in arm-strengthening, thanks to a botched government subsidy scheme, the failure of American outgoits launched in CX by the De Laurentis Entertainment Group and New World Entertainment, and a touch of the Peter Pan syndrome. In truth, Australian cinema hasn't wanted to grow up."

"Growing up" in this context means accepting commercial realism - something Australians, hooked on the "Latin Aussie barrier" usage, have never found easy. If it's any consolation, the game is just as hard for locals. "Last year I wanted to do a Western epic based on a book called *Sea of the Moving Stars*," complains Paul Dushane and *Field of Dreams* star Kevin Costner. "Bruce Beresford" was going to direct it from a great script by Melissa Matheson, who wrote *E.T.* We were going to do it as a mini-series, but a 29-year old television executive turned it down because he had never heard of Bruce Beresford and I didn't have a high school recognition factor, wherever that means."

On *Dead Calm*, *Blind Justice*, Vernon was offered a major role in *Commando* which starred Arnold Schwarzenegger. He accepted eagerly, only to find the other wardrobe is severely in a bad boss trade. Something put out by the media double talk. Vernon went home to Australia. Almost on his return, he was contacted for an HBO movie called *Barren* with Rachel Ward. Showing started on schedule and in anything *prescribed* smoothly said, one Sunday morning, with a week's shooting still to come, Vernon got a call at 3 am from Joel Silver, the producer of *Barren*, who said that things were not working out with the actor they had chosen and could Vernon catch a plane to the States tomorrow, (Monday) to start work on Tuesday? *Barren*'s arrangements were made with the *Barren* people, bags were hurriedly packed, and Vernon flew back in place, a blonde-haired, semi-foreigner secretary called Bennett who was out for the blood of Schwarzenegger's character, Colonel John Starks. Two weeks of *Barren* and *Barren* passed by - and then he was again on a plane, bound for Australia, to spend a week shooting his work on *Barren*. That done, it was back to the *Commando* set to do violent bunk, and get run through with a mean pop! Such a life!

FROM YOUNGER WILLS PUBLICITY SHEET

QUESTION: HERE YOU MUST WORK. IT IS NOT ENOUGH JUST TO BE AUSTRALIAN. BUT EVEN IF YOU DO WORK, IS SUCCESS GUARANTEED?

Perhaps the hardest thing for Australians to accept is the loss of professional status that goes with the move to California, or if, in leaving the Lucky Country, one less or that luck behind.

Out of any 10 films, eight fail - a rule to which all film makers are subject. David Stevens' a Hollywood debut, the rural crime drama *Kramer*, was flop so resounding that one critic remarked it provided new grounds on which an entire state might sue for libel. Graham Clifford's *Glossing the Cube*, a murder mystery set against the state-



LEFT: FRANKLIN
BEHIND: FRANKLIN

hearing aids and Vietnamese culture of the LA Disneyland district, Orange County, also died.

Some of the studio protocols are so rigorously pursued that even emergency repairs are pursued for sport. After the success of his first Hollywood feature, *Psycho II*, Richard Franklin was exposed to one of the most mindless—Goshlighting.

Goshlighting, Franklin reminds us, is "the film where Charles Boyer tries to convince Ingrid Bergman she's crazy by telling her to do things, then asking her why she did them." After the success of *Psycho II*, Universal in 1985 offered Franklin a thriller with an even better new star, Henry Thomas from *JT*. The film was to be a remake of Tio Taneloff's 1944 thriller *The Window*.

Franklin's euphoria lasted through the first production meeting. He was looking forward, he said, to shooting in New York. The producers looked blank, why shoot there? Well, said Franklin, the boy in Cornell Woolrich's original story was a murder from a New York film escape. The whole story hinged on that film escape. No, the studio decided. New York locations were too expensive.

Franklin set to work with Tom Holland on the script. Universal had only one requirement: Action: lots of action: in fact "kill to kill action." In due course Franklin delivered the script — to a cool reception. It was fine, Universal said. It's just that they didn't care for all this action.

It got worse. Setting up a meeting with Thomas, crew discovered the young actor lived in San Antonio, Texas. In a burst of enthusiasm, they elected to shoot the film there. Too late, it was discovered that San Antonio was one of two cities in the United States which ban exterior film

escape. Since this experience, Franklin has worked only in Britain and Australia.

The Universal Studios Tour. Each day, tens of thousands of trippers flow through the Disneyland of the film business, treaded in unrelenting open floors through a series of vertiginous rides closer to whatness than film. Earthquakes are hot this year: the tour's new ride, "Earthquake: The Big One", throws you in an underground railway station as a tremor, 8.3 on the Richter Scale, hits LA. The roof opens, an oil tanker falls towards you, and water floods down the steps from ruptured mains. All the while, low frequency sound inside shivers up the spine as Universal finally gets back part of its massive investment in the failed technological process.

In shows somewhere between pantomime and stage spectacle, giant men climb, animals roar, and perforated in-cast scenes from *Casino* and assorted sword working fantasies. *Aladdin* flies is turned into a circus, with convincing helicopter and machine gun fire.

Occasionally, real film-making surfaces. You're taken through what remains of the back lot, shown the *Psycho* house and the street where Dury Harry dressed and to blow a bank robber's head down off. There's a special effects show too. And in the middle of this, billed as a "reconstruction of an early British shoot", perches an *Australian Film* in *Nimrod* as a blowby on a slice of post-war. Just a script, uncredited, embedded in the show, an Australian cinema raft is embedded in the recesses of contemporary film.

It comes from a Film Australia dramaturgical documentary on title phone numbers in which Sydney actor Max Mallowan played *Nimrod* for Graham Hill. Bill pops up in all sorts of places — even walking up the wall of an apparently normal office while a scared businessman makes a call. The room was built on its side, with the businessman clamped onto his seat, then optically righted.

I know the film well, since it was made when I worked at Film Australia. I sent a tall to Australian film writer John Brownson in London. He put it into his book on special effects, *Mirror Magic*. Universal are it and fused their way, via Brownson, to Landfield and the results of *Film Australia*. Which makes Max Mallowan, with an audience of 4.2 million people a year, the most widely seen Australian actor in Hollywood. Good on you, Max. Who said an Australian can't make it in America?



Open Channel
12 Victoria Street
Fitzroy 3065 Victoria Australia
Phone (03) 478 5111

Open Channel is Australia's largest community-based video organisation. We operate a broadcast standard television studio, hi-band and hi-band production and post-production facilities as well as VHS and Betamax domestic standard cameras, recorders and editing systems. A comprehensive training programme assists members of the public, community groups and independent film and video producers to learn about and fully utilise our resources and facilities.

AFTRS
AUSTRALIAN
FILM
TELEVISION &
RADIO
SCHOOL



INDUSTRY PROGRAM SOUTH

Proposed AFTRS Southern Base
program of industry courses for
July to December 1989

Subjects

Co-production and the producer
Introduction to television
Contemporary television
The studio system
Production management
Archival resources for filmmakers
Intro to electronic & satellite
Low-budget production
Selling your work out of digital effects
TV commercials
The inter-relationship relationship
Dealing with the CMAA

SOUTH AUSTRALIA

Live radio production
Production assistant/producer
Script writing and development
Arts research
WESTERN AUSTRALIA
PGs in TV/film production
The line for producers
New film people as producers
Creative video editing
Marketing and distribution
TAGRAM/hips
Location recording
Writing for TV presentation
Continental production — basic editing

Please contact us for further details

AFTRS 374 Cary Road
North Melbourne Vic 3046
Postal Address: PO Box 1008 South Melbourne Vic 3206
Phone: (03) 850 7111 Fax: (03) 850 1065

BIG

is Beautiful

Colorfilm is full of professional people who are dedicated to beautiful pictures. That's why we're the very best at what we do. The largest and most comprehensive post production organisation in The Southern Hemisphere with an international reputation for quality and service.

Some of the people you will find at Colorfilm are:-

- Arthur Cambridge **BIG** on grading.
- Peter Fenton **BIG** on sound mixing.
- Roger Cowland **BIG** on optical effects.
- Tim Waygood **BIG** on quality control.
- Lyn Solly **BIG** on client liaison.



Colorfilm

BIG on quality — **BIG** on service

Colorfilm Pty. Ltd.
35 Pleasants Road
Cremorne NSW 2059
Australia
Telex AA24945
Tel (02) 541 6066
Fax (02) 558 5380

Pin World Broadcast
4-11 Darling Avenue
Australim NSW 2064
Australia
Telex AA150558
Tel (02) 439 1564
Fax (02) 439 1541

Current Film
Laboratories Pty. Ltd.
15-17 Gordon Street
Briswick VIC 3201
Australia
Telex AA38366
Tel (03) 528 5286
Fax (03) 528 5099

Colorfilm (New
Zealand) Pty. Ltd.
27 Marget Street,
Auckland 1,
New Zealand
Telex NZ280401
Telephone (09) 77 5400
Fax (09) 577 382

The Video Film Company
14-16 Whiting Street
PO Box 368
Australim NSW 2064
Australia
Telex AA70046
Tel (02) 439 4112
Fax (02) 437 4714

WHAT CAN WE DO TO HELP YOU STOP SCREAMING?

PHILIPPE MORA

**DIRECTOR PHILIPPE MORA'S
LATEST HOLLYWOOD PROJECT STARS
CHRISTOPHER WALKEN, LINDSAY CROUSE
AND AN ALIEN OR TWO...**

JUST INSIDE a dimly lit office on Santa Monica Boulevard stand three folding chairs as sparsely decorated "Philippe Mori", "Christopher Walken" and "Communion". On the wall perch three blue alien heads, and above, a poster for the werewolf movie *The Howling II*. From the main office, a red Pacific coast is raised in gaudy wrestling over prints. The director is in.

If there's anything to Oscar Wilde's fantasy in *Picture of Dorian Gray* that the evil a man does may be assigned to a portrait, leaving the subject unscathed, then Philippe Mora is no prosa.

For someone who's introduced a succession of horrors on the world, he's strikingly unmarked. He films *The Four Winds*, *The Howling II*, *The Howling III* and now *Communion* may worry with the sinister and the unspeakable, but the loquacious Mora looks like a Bacchus out of Caravaggio. All he needs to complete the picture is a bunch of grapes and a lion.

Yet Mora's film director has werewolves waiting for rightfall along with Robert Rauschenberg called "the dangerous edge of things". *Mad Dog* *Madog* was behind *Amoske*'s film *Amoske* in 1976 with its raw picture of horror, violence and genocide. Unleashed, he followed it with a series of horror and fantasy films ranging from *Crystal* to *Sally*. But Mora also made two of the most subtle historical comedies

documentaries of the last 20 years, the circumstantial thriller *A Good Agent*, the clever but ill-fated satire, *The Return of Captain Jack*, and *Death of a Soldier*, about Mel Gibson's 1942 "Greatest American Hero". And now, *Communion*, his most controversial project yet.

Communion springs from the fabric mind of Wesley Straker, best-selling author of those urban horrors *The Wraith* (about was-wives in Manhattan) and *The Hyster* (vengeance film).

Spending Christmas 1985 with his wife and young son in mid-Manhattan New York, Straker experienced what he believed to be — with the qualification — an abduction by intelligent non-humans. He remembers their inserting needle-like communions into his neck, nasal passages and skull. [In forehand, one visitor politely inquired, "What can we do to help you stop screaming?"] Later, he passed unexplained earlier experiences in Straker's life that may also have involved alien visitors.

Did it really happen? When his account of the incident was





November 1981, Mori started shooting the comedy *The Accused of Captain Jack*, from a script by Stephen B. De Souza (48 yrs.) about a comic-book superhero blackened by McCurtin and reduced to a boxer tramp. Antagonized about the Australian pedigree of *Invincible*—Alan Arkin starred, with Christopher Lee in a supporting role—led to the film being guarded as a personal coronation for an actor but it never found full acceptance. The decision was reversed on appeal, but too late to push the film into the black. *Invincible's* bad luck continued outside Australia. With trailers circulating and prints in the theaters, it was shelved three days before its American opening when distributors Jackson Fabley went bankrupt.

Death of a Soldier, about Soldier Lemons, the GI "Berserker Blue devil" who killed three enemies in wartime Melbourne was probably his controversial, not only for its casting of American Bob Brown (from *The Hindenburg II*) as Lemons and James Coburn as his distant brother, but for its abrupt handling of U.S./Australian wartime relations. Mori showed Melbourne as a "Sadism and Gomorrah" (in one his words), with the two sides at one point shooting it out on a suburban rabbit station. The local press was predictable, and *Death of a Soldier*, though a success critically and financially in the U.S., flopped in Australia.

For people here, how to take Mori's own film. Also shot in Australia, *The Hindenburg II*, *The Merrybank*, is peppered with allusions, like Frank Thring's team. Hindcockian film director and a heroism with a pouch. Mori is back about it. "TV had it with horror pictures. I wanted to do a series of horror pictures. *Hindenburg II* had been a big commercial success, even though it was very odd. The one premise. So I thought it would be better to have a man who's been out there have human mania." One also respects the film is a poke in the eye at the solid Australian film establishment, which didn't get the joke. A big hit on video, with 85,000 tapes produced for its time release, *Hindenburg II* had an entire theatrical showing, purely, Mori suspects, because American producers didn't know what mania was—ignorance the audience shared.

As this goes, no more Wharfedes. *Smother*. Mori took the writer to lunch. "He was behaving odd. You don't meet as priv, but he finally told me he thought he'd been abducted by dark blue men. He was so nervous I didn't have any laughing in his face. I just thought, 'Whor's funny?' or something. He said 'I don't know whether I need a psychiatrist or a publisher.' I said 'You'd better get both.'"

"There's a disease called *compulsive idea* apoplexy, where people

have delusions of grandeur and believe they're Jews or think they're with aliens. At one point Wharfedes thought he might have died, and was tested, but he didn't have it. Then he wrote *Comesense*."

"He gave it to his publisher, Warner Books, and then said they didn't want to publish it and he thought he published it. It would destroy his career. About five other publishers turned it down because they thought it was crazy. Then William Morrow said 'We think this is terrific, whether you're being or not. But if you're writing, we'll give you a million dollars, so take it, be a doctor too.' And he passed."

Smother reproduces the paragraph manuscript as an appendix to *Comesense*. The questions are, perhaps, ambiguous: not "Did these things happen?" but "Did you think these things happened?" Mori doesn't hit into the controversy over a further or not *Smother* was really kidnapped. "He believes it happened—but he knows that it was not true. And he's prepared to say it may not have. But he's sure it is well there's a version at it, in the moment." The public spread *Comesense* was in the most successful book *Smother* ever written, staying at best seller lists for more of 1987.

The 37 million *Comesense* took two years to set up and shoot, partly in Hollywood and partly on locations in New York's Hudson Valley and the Catskills. Understandably, Mori is opinionated about the film. "Anyone interested in all movies will be interested in this. But I think the core audience will be the people who read the book about it. It comes over from there."

But what about *Smother's* mood as an author of a popular series of novel and a contemporary vampire tale, both filled? Mori's the answer explains it. "It more definitely is not a horror picture," Mori insists. "That's so difficult for Wharfedes too, because he'd written two horror novels. Whatever happened to him was frightened by his horror imagination. I've no doubt about that. Whether it is a psychological or a real experience would have been collected through this film—which is why the book is so scary."

Was Wharfedes really shocked by the alien in the snow, range of 26 December, 1989? Probably not—but then three probably aren't man-made events ever coming out back Australia. And American and Australian soldiers probably didn't shoot one another on a Queensland railway station during World War II. Did they?

CHRISTOPHER LEE AS
PAGE WINDLAY (DRAGON) AND
CHRISTOPHER LEE IN
COMESENSE ABOVE
CHRISTOPHER LEE IN THE
COMPANY OF ALIENS.



CAESAR'S BODY WORKS

FILMMAKER DAVID CAESAR HAS SEVERAL MEMORABLE AND IDIOSYNCRATIC DOCUMENTARIES TO HIS NAME... HIS LATEST AND MOST SOPHISTICATED FILM, *BODY WORK*, CONSIDERS THE FUNERAL

INDUSTRY WITH ITS ATTENDANT MYTHS AND RITUALS, ENVIRONMENTS AND PERSONNEL...

FOR DAVID CAESAR, the line between documentary and fiction is something so much with. "When you try to do it, that line, our work becomes day and dream," he says. Traced that course through the 11-minute short, *Sleepingtime*, his first-year project as a student at the Australian Film Television and Radio School (AFTRS), *Lonely Places*, a 20-minute, Australia's Film Commission-funded film about the culture of housing, and *Body Work*—winning at the Sydney and Melbourne film festivals, and there is a sense of immediacy (a word he keeps returning to) to the performers, the images and the ideas.

"Ultimately film is a storytelling medium," he says. "What people want is a story and they want to believe it. They don't just document; they tell about documentary and fiction, but they tell you: here (truth) is documentary in drama because it just doesn't dramatize them—the sense of finding an objective truth is alienating for most audiences."

Body Work is Caesar's most sophisticated work, dealing between conventional documentary modes and the strategies of fiction. (Other film work includes projects for the ABC, the BBC, SBS—the *Australian Movies* series—and music video.)

His subject in *Body Work* is the funeral industry, his "characters" are the workers in that industry, and his inquiry is both infamous and philosophical. It is unsettling stuff: death as it is dealt with in the workplace, death as an every-day process. It plays on our morbid curiosity, our desire for knowledge about a subject that, in less than 100 years, Western culture, is collectively repressed, even taboo.

Researcher Chris Pip and producer Glenn Rowe approached Caesar to direct the film. (Pip had done a previous research, finding answers to various but much-asked questions: how do we distinguish the various stages of a corpse's decay, when does a patient become a body, what are the most common means of disposal, what does the "dirty work"?)

Caesar was given the facts and a list of "body workers," ranging from embalmers, nurses and pathologists to mortuary technicians, hearse drivers, funeral directors and, of course, gravediggers (one is delightfully *Edith Piaf*-sounding).

But he has imposed on the initial data his own rigorous structure and his own mature movie style, one which he began to develop in *Sleepingtime*, a stylized documentary of sleeping-coffee culture. In that film, he said to the participants (shopkeepers, thespians, waiters): "When we want a life a still photo, but because it's a moving picture film, you have to stay still... OK?"

It formed the basis for a longer-term project, a search for a certain look which, as Roland Barthes reflects in *Camera Lucida*, fiction does not usually allow. "Oh, if only there were a look, a subject's look, if only, someone in the photographs were looking at me!" he muses. "For the Photograph has this power—which it is increasingly losing, the frontal pose being most often considered rather more adre—of looking one straight in the eye! (here, more over, is another difference: in film no one ever looks at me, it is I who look at the [viewer])."

Burton identifies that look, a particular "air", in a photograph by Richard Avedon of an American Ladies Party leader, Philip Randolph Caesar, an admirer of Avedon's photography, but also adores his tableau of characters in *Body Work* with an eye to how they will perform for the camera. He is not afraid to hold the camera on his subject, often for a painfully long period of time, in the hope of a story, a piece of information, a sign of character.

"If you can get through to people, just their defenses, there's a story, even if it's not story," Caesar says.



FROM TOP: PATTY PATTY; PATTY PATTY; PATTY PATTY. ABOVE: FROM *BODYWORK*. ABOVE TO RIGHT: PAT PATTY TO BE WITH PATTY

normal ideas of people in the industry, and look into the more male world, show them as people first."

The responses were varied. "Some of them had something they wanted to get across, they felt isolated or felt that people had a bad perception about what they did, neither did it fit in with their own lives. Others relaxed and just tried to answer the questions." In each instance, however, he was attempting to draw out a performance.

"When people look into a camera, there's a performance quality, but also a vulnerability. That vulnerability, combined with propriety, is what gives it an edge." Something happens, he suggests, when you combine a bit of the camera and a belief in the story being told. "I think you can find a truth..."

He hesitates and then attempts to bring the discussion back to basics. "I think that it is important that people don't remember that this is being filmed. It's important to remind the audience that there's a camera there, that this is a film, that these people are doing it for the camera."

There are indeed some extraordinary performances in *Body Work*, but they are more than just the telling of a story. Each performance is uniquely linked to the workplace—it is designed to suggest some of the places as the result of masterful production design.

"The background is in all your things," Caesar explains. "Like the fact that some people work in a white environment with fluorescent lights and no windows, everything is seamless and. Now, the cleanliness of that obviously affects the person, although on a small level that has a sense of challenging that space, of affecting it."

"It's like what I was trying to do with *Living Room* as well. A person's environment tells you a tremendous amount about them. I am always conscious on the filming of the shots of getting close to people, not in terms of the camera, but emotionally close, in terms of knowledge."

In one sense, the film is a very strict study that is a logical progression from sequence. Before each section of the interview, an image of decaying flowers fills the frame and vessels to give a chronology of a corpse—from death to burial to cremation. Different narratives are

sent, some personal, cultural, professional and emotional lines, heightening our expectations of finally seeing a body.

But there is, of course, a catch. As Caesar suggests, to get a "pay off." It could be a visual link, access to information, the solution to a problem. In *Body Work* the pay off comes through the manipulation of a camera's cinematic device.

"One of the things I tried to set up in people's minds was that they were going to see a dead body. So I tried to go against that by using tracking shots which made you think, 'Yes, it's not a man. I'm going to see a dead body.' The pay off is that you realize at the end you never do. The film is quite life affirming because you don't. That for me is the pay off in *Body Work*."

Caesar has his act, then, ready to be a good pay off for Caesar in terms of the film's critical reception. It has been maintained for a decade so it and looks set to run the first of course.

Caesar has recently completed *The Big End*, a 12-minute dance, filmed in western suburbs of Sydney, though it could be any other suburb on the fringe of large city. A possible counterpart to Margaret Day's wonderful *The Woman in Kate's Case* (1992), it too examines social/power relationships in Australian culture and the use as an object of desire.

Emphasizing that most of his ideas about film apply equally to documentary and drama, Caesar does however acknowledge that with *The Big End*, which he also scripted, he wanted to prove he could work with actors.

"The last dance I did as film school was a dance... It really put me

off. I couldn't handle the scope of making dreams so the next idea was *Sleeping Beauty* with a crew about four I could understand it and control it. I thought small crews were the only way I could work but on *The*

"ONE OF THE THINGS I TRIED TO SET UP IN PEOPLE'S MINDS WAS THAT THEY WERE GOING TO SEE A DEAD BODY. SO I TRIED TO GO AGAINST THAT BY USING TRACKING SHOTS WHICH MADE YOU THINK, 'ANY MINUTE NOW I'M GOING TO SEE A DEAD BODY.' THE PAY-OFF IS THAT YOU REALIZE AT THE END YOU NEVER DO."

Big End, I had a crew of 20 and it was the most enjoyable, like experiencing I've had."

Four years ago he began work on another film, "The End of the World," based on David Malouf's short story. *The End* is now originally planned as a full-length short but has since grown into a feature-length script. "I'm glad I didn't make it there," says Caesar, as he launches into a discussion of the script, and how to construct what about paranoia, violence, death.

The thousands of those earlier experimental documentaries became tangled in his explorations of how to create the perfect environment, how to map out the terrain and make us believe his story. This new horizon documentary and fiction is something he is quite clearly still negotiating.

The Star Movers

WE KNOW HOW TO GET THINGS MOVING

MICHAEL JACKSON • ELTON JOHN • DIRE STRAITS • ROD STEWART • DISNEY • ICE • HELDS OF FIRE • TOTAL RECALL •
DAVID BOWIE • KENNY ROGERS • BILLY JOEL • ICE HOUSE • BON JOVI • ALM • THE SHIRALEE • SQUIB • TELECOM
STEVE WONDER • ANSETT • FORD • GMAH • NISSAN • CROCODILE • AGE DWELLERS • LES PATTERSON SAVE

SHOW/TRAVEL
TOURS PTY. LTD.

SHOWBRIGHT
FORWARDING
PTY. LTD.

"We've been in the business for years... moving super stars and equipment around the country and across the world. We know what they want and need... and we make sure they get it."

Our clients all share one common business technique when it comes to travelling. They need and want an cost-effective efficiency... so it's a just part of our service.

"As the industry leader we know what service is all about and we make it happen."

Domestic or International Travel

Accommodation

Rental Cars & Trucks

Domestic & International Freight Forwarding

Air Charter

Truck Charter

Boat Storage & Local Cartage

Customs Certificates

Customs Clearances & Attachments

So when you want to get moving... give us a call

THE STAR SERVICES GROUP LTD

Sydney (02) 330 3000 Toll Free Bookings: (800) 221 0227

Telex: AA 73361 Telex: (02) 330 3001 Email: SHOWBRIGHT@AIA

Now with offices in Perth & Melbourne



DOES THE 'EVENING BELL' TOLL FOR THE NEW CHINESE CINEMA?



CHINESE CINEMA IS BECOMING INCREASINGLY VISIBLE ON THE EXHIBITION AND FESTIVAL CIRCUIT. BUT DO WESTERN AUDIENCES UNDERSTAND THE CULTURE AND THE CONTEXT OF THE FILMS? AND WHAT DOES THIS VISIBILITY MEAN FOR THE FILMMAKERS? LINDA JAIVIN, A SPECIALIST WRITER ON CHINA, SAW A NUMBER

EVENING BELL (1988), directed by Wu Zenzuo, is the most recent film from the Chinese New Wave to capture international attention – and a Silver Bear at Berlin. It tells the story of five soldiers in the Red Army at the end of World War II who stumble upon a group of stranded Japanese soldiers. The Japanese, who don't know that the war has ended, have been so degraded by desperation and hunger that they have even resorted to cannibalism.

This is most definitely a film about the big issues – Life, Death, War, Fossil – and yet it left me entirely unmoved, aside from a few professed stirrings of boredom.

The cinematography of the film is quite beautiful, displaying the kind of dramatic sense of composition and awareness of the potential of light and colour which has been typical of the new Chinese cinema in general. The narrative of the film is simple, the dialogic sparse. Yet *Evening Bell* does not, somehow, ring true. It lacks emotional power.

In character and in message it conforms to a message which is hardly unusual and has been pathetically summarized by a Chinese film journal: *Evening Bell*, and *Contemporary Canaan*, "shows how the Chinese army use its spiritual and moral superiority to defeat the Japanese." As the journal points out, the Chinese "maintain a peculiar psychology about the Japanese." But rather than extremely examining this psychology – which leads down to a revealing yin yang symbol of inferiority and superiority – *Evening Bell* simply glosses over it. One can draw parallels with the non-reflexive patriotisms of *Red Sorghum*, in which a group of lovable and heroic peasants drink their good Chinese wine, attack a colony of wicked Japanese soldiers and die.

There are many critics who consider Wu Zuo's pacifist message both courageous and provocative, particularly within the Chinese context. Indeed, the cinema has never allowed one of his early films, *Blue Sky* (1985), to be shown. Yet *Evening Bell* and *Red Sorghum* are fundamentally different from those films which originally established the new Chinese cinema's original reputation – for example, *Yellow Earth*, *Hero Thief*, *Home Song*, *Black Cannon Incident* and *King of Children*. These diverse films have in common a

will to question and to provide, to probe areas of acute cultural and political awareness, not just stroke Chinese national pride.

There were men making New Wave Chinese films like they used to. Chen Kaige, director of *Yellow Earth*, *Big Parade* and *King of the Children*, isn't making them at all, at least for the moment. Chen achieved a fine reputation overseas, but at home his films remained politically controversial and, when's worse in terms of getting studio backing, unprofitable. Since mid-1985 he has been in the US, trying to come up with a script that will attract a foreign producer.

Tan Zhaotang, who directed *New Thief*, is best known for his earlier exploration of marginality. His films have been received well enough abroad but widely unwatched at home, and he reportedly came under some terrible pressure from his studio to make a commercially viable film. *Red* and *Red Tooth* made the embarrassing result. The story of a young Peking breadmaker's struggle for love, individuality and true freedom, *Red* and *Red Tooth* keeps going like a failed *Flashdance*.

Since *Long Distance* Zhang Ziyang also bowed to studio pressures and attempted a commercial film, *Sanjiao*. The director's self-proclaimed and irritating theme of repressed sexuality and lustful love are unfortunately borne out under glass and unfortunately Zhang has had trouble finding support for other, more cost-guaranteed projects, and may spend the coming year in London with his English wife.

Liu Zhen, Huang Juesen, director of *The Black Cannon Incident* and as sequel, *The Sacred Po*, has chosen contemporary, urban themes, and his latest film, *Suzhou*, is one of four seen at

SOME DIRECTORS, CONSCIOUS OF THEIR INTERNATIONAL REPUTATION, PRIVATELY ADMIT THEIR RELUCTANCE TO TAKE ON URBAN THEMES BECAUSE FOREIGN AUDIENCES DON'T FIND YOUNG CHINESE PEOPLE IN JIAN AS INTERESTING TO LOOK AT AS PEASANTS IN HOMESpun.



CHEN KAIGE



GUO HUI



YELDON BARRY



KEI YOSHIMURA

cinemas adapted from novels or stories by the Peking writer Wang Shuo. Wang's stories capture the mood of contemporary Peking like no other writer, and are known for their excessive irony and clever dialogue.

One of the more successful of the four films based on Wang Shuo's work is *Time To Conspect*, directed by directorial unknown filmmaker Yu Juebin. "I" stands for the Chinese word "it", to take the place of, and this film posits, interviewing this is about three young entrepreneurs whose business is to stand in for people when they're in a spot of trouble. You can pay them to be killed in the street, wife, or even your daughter's out-of-date (they promise married their handsome partner on this risk), or, if you're a struggling author, they can even arrange a victim gone scenario for you.

The film is extremely witty, but is unlikely to enjoy the kind of success abroad that movies like *Raiders of the Lost Ark* have had. One reason is that not many audiences outside China here so far been unwilling to stand as warm a welcome to films reflecting contemporary urban realities of China as they do to films which exploit the more exotic, countryside. Indeed, some directors conscious of their international reputation positively admit their reluctance to take on urban themes because foreign audiences—and festival juries—don't find young Chinese people, young as interesting to look at as peasants

in landscape.

Another reason that audiences outside China respond better to rural themes is that city folk talk a lot more than peasants do, and dialogue lists too much on the translation and everything in the subtitles.

Unintentionally hilarious subtitles are part of the fun, however, with *ALDS Patient*, a 1989 movie which foreign audiences are unlikely to see, although it has proved immensely popular with the home crowd and unconsciously reveals certain gaudy-kind attitudes towards foreigners in China.

Tom, a nice guy who once taught at a Chinese university, is just the kind of guy everyone likes to know and more than a few know to love. Before the events in the movie take place, he dies of AIDS back in the US. The Chinese police have somehow obtained a videotape of Tom's last words. Not only regret as having slept with several women on China. These hints for the victims to see, and if they sounds like it's a bad case, it is. However, the good-hearted easiness of the film, and strange camp moments like the one when our handsome young police hero consults a female colleague while lying half-naked in bed as she fixates (or was that me!) on his nipples, pose a potential to be a cult classic, or at least a Double Take redux. It was certainly more fun than *Beijing Bell*.



CHINA'S STUDIO SYSTEM



WU TIANMING

MANY OF THE MOST ACCLAIMED OF RECENT CHINESE FILMS HAVE COME FROM XI'AN STUDIOS. WU TIANMING (ABOVE), STUDIO HEAD, AND HUANG JIANXIN, DIRECTOR OF XI'AN'S *THE BLACK CANNON INCIDENT*, DISCUSS THEIR

XI'AN is one of a number of regional studios throughout China. It was established in 1958 and is situated in the northwest, close to the Yellow River and the great plains, an area said to be the cradle of the Chinese race and the birthplace of China's ancient culture. Because of this Xi'an holds a symbolic quality, particularly to Wu Tianming. He was born in this area, in Shaanxi Province, and feels that nothing can capture the spirit of the Chinese as well as the landscape in which they dwell.

If there has been a dominant factor in the films of the Fifth Generation, it has been the use of landscape in contrast to the studio-bound product of the past. *Old Well* aptly demonstrates this. Wu has filmed his story entirely in the village of Shuyang in Shaanxi Province close to Xi'an. The village of 70 households and 380 people is 200 years old and its history as represented in the film is one of a search for water.

Xi'an is now regarded as one of the most progressive film studios in China, but it has not always held this position. Its reputation has grown with the emergence of the Fifth Generation of filmmakers, coinciding with Wu's period as studio head. Wu Tianming had directed only two features by the time he was appointed head of the studio. He would have continued directing but was faced with a considerable number of problems. In the year of his appointment, 1983, Xi'an was probably at its lowest ebb. It had sold fewer prints than any other studio in China that year. Some of its films had been critically praised or made a great deal of money — there had made the list of the 10 films with the lowest box office in China.

Wu says he did not see the problems as insurmountable. He had a number of films on his side. The way was not as bleak as Xi'an. "I had been there for most of the 23 years since I entered the training course in performing arts-to-make a star, from 1960-63. I knew a great many of the workers at the studio and thus knew what to expect from me. They knew I could be trusted and could expect what I promised to be carried out."

Wu was himself a different type of studio head from those at the bigger studios of Beijing and Shanghai. His is more than just an ideological policy in the directors and the 4000 employees at Xi'an. He is outspoken about some of the practices in China and generously vents reform.

Wu consistently balances commercial and artistic productions, deliberately guiding films like *The Maple Award* (a low budget, long, low cost film which made an enormous profit) in order to finance the more adventurous and expensive films and to encourage the work of

APPROACH TO FILMMAKING IN THIS REPORT BY ADRIENNE MCKIBBENS.

new directors. By 1988, Xi'an was selling more prints than any other studio, and between 1983 and the end of 1987 it received 20 national and international prizes. A film like *The Black Cannon Incident*, though usually to be too obscure for the mass market, proved one of the most popular films of its year, returning a substantial profit.

Wu felt that there had been a number of mistakes since the popularity of the new Chinese cinema. Because of scenes of difficulties and changes made in some films, it was thought that films of the Fifth Generation were only appreciated outside China. This is not the case, while not all were popular, many had found substantial audiences — *Red Sorghum*, for example, had been an enormous success inside and outside China. He felt it was important to stress the growing acceptance of a more realistic and politically aware cinema in China.

I asked him the reaction of Western critics when films were as then usually written about in the West. It seemed a lot of the comment was out of context, the Western critics did not care about the content or the history behind these films, although that tendency is changing a lot. On the other hand it has helped a lot of filmmakers.

"There is still resistance in some quarters to showing the truth or, as our filmmakers are now doing, showing how lives were affected by events such as the 'cultural revolution'. As these films have been praised and have won prizes overseas, the internal resistance is forced to shut up, especially when a good critical reception can mean the sale of a print. Economic factors are increasingly

important," he says.

Wu Tianming's background makes him seem an unlikely candidate for head of a film studio. He was born in 1929 in Shaanxi Province, the son of revolutionary cadres. His father had joined the Communist party in 1926. Wu's very early years were spent moving about as his parents were both guerrilla fighters. At the age of nine, he was selling tea on the streets in Beijing. It was not until 1954, five years after Liberation, that Wu began proper schooling, in 1960 he was admitted onto a training course for the performing arts in the Xi'an film studio. At the completion of this course he remained at the studio as an actor. Between 1962 and 1970 he played a series of roles in a number of films, some of great historical importance, mostly,



ANDREW SCHLES
FROM THE FILM

in Wu gave it, playing a yellow youth. In 1978 he wrote a one-act play, then shortly after completed a full-length piece, *The Iron Tree in Hainan*.

All through the period Wu Tianming claims he had an alternate goal – to become a film director. He claims he had been “film crazy” since he was 18. The first film to make a real impression on him was a Soviet film, *King of the Sea*. He adamantly explains how he could not afford to recross: His only recreation, he decided, was to sit behind cameras outside the cinema. He read, but was unsuccessful, as he went further afield and sold them there to a nearby bookstore. Barefoot in movement, he sat in an unheated cinema and watched it twice more.

Although he had wanted to be a film director for a number of years and had managed to break onto the industry it was not until he was 25 that he completed the *Central Film School* to become a film director. On completion of the course he was able to work with established director Cai Wu as an assistant. Two years later, in 1978, he returned to Xian and worked as a typographer and assistant director on a number of films.

Lin often stated that *River Without Bars* (a film currently held in the National Library Film Collection) was his first effort as director, but this is not the case. He co-directed with Teng Weiguo a film called *Rain and Rain*, but as Wu's words the film was a complete failure, because of its anticlimax. He still feels strongly that the problem with more Chinese films of this era was the *Glasnost* that filmmakers expected the audience to accept.

In 1982 he chose as his first solo effort a prize-winning novel by Ye Weishi, *On A River Without Bars*. A number of studios had attempted to buy the rights, but Wu Tianming persuaded the author to let him

film the book, mostly because of his understanding of the novel and sympathetic attitude to the author's point of view. Wu claims his intention was to give the film a real and tangible authenticity. To do this he took the actors and crew to the Xanobai River and put them on rafts for several days and achieved – not a very serious occurrence in Chinese cinema. When film production began again in the late twenties after a number of years of inactivity, nearly all films were studio-based, particularly those from Beijing and Shanghai. Wu felt it was important to use the locations where events had happened. He is pleased that one of the strongest features of the Fifth Generation's films is the way these filmmakers have showed the harshness, beauty and variety of the Chinese landscape.

Rain was one of the first of many films that attempted to look at the implications of the “cultural revolution” and the effect this had on relationships. It was well received in China and has been seen internationally recently.

Wu was midway through *Strong Left*, an epic in two parts, when he was appointed head of the studio in October 1988. The film was completed in 1988 and received even greater critical acclaim than *Rain*. It won best film at the Hundred Flowers Awards (a major prize in China). It was not until late 1988 that Wu felt able to begin another film, an adaptation of Zhang Wuyang's novel, *Old Wolf*. Again, Wu film-makers in the actual locations and worked with cinematographer Zhang Yizhou, who doubled as lead actor and second camera.

Although Wu Tianming is actually a Fourth Generation filmmaker he has become identified with new filmmakers because he has been such a central and important figure in the last ten years. Many of the known directors have worked with Wu, including Chen Kaige, Tian Zhuangzhuang (director of *Heaven Above*) Zhang Yizhou and Huang Junren.

Huang returned to Xian after a two year advanced directing course in Beijing. His first project was *The Black Cannon Incident*. Huang knew it was an unusual film in both style and content, but was given full support by Wu at the studio. He had the unusual experience of working with the crew of Chinese with an average age of 28. (Until this small *Eighties* shot would be seen as a very young crew.)

I asked Huang why he had decided to be a film director. He seemed amazed, explaining that most making *Black Cannon* he had been asked this question: “In the past,” he said, “I needed to make up a story that was full of meaning and because attention to satisfy the question, but the reality is I really don't know.”

“When I do know is how things change for me when I began to work – the ideas put members to images. When I am on location I always have enormous energy and I am never tired. It is on completion of a film I start to feel restless. It is only because I am travelling that I don't have my own filming impressions.” He explains the feeling is an explanation of how he was asked when he worked. “I don't know,” he replied, “except that I enjoy the satisfaction of a response.” “What is like that for me, a discussion hard to describe and equally hard to give up.”

When I posed the question to Wu Tianming he replied without hesitation: “I feel of all the media, film is the most direct, the most popular (in China) and therefore the most powerful. I feel I have been lucky in the way I have become a creative leader. Film is as important to me as life, and I feel sure my life would not have been as useful or significant if I had not made films. China is a nation that has experienced tremendous bitterness as well as moments of happiness and goodness. The feelings of her people are very deep seated. She has a rich and complex 5,000 year old civilization – it is these things I regard as the source and inspiration of my work. I want to continue to make films for as long as I am physically able.” ■

Art & Technology of Make-Up

Incorporating Three Arts make-up Centre Pty Ltd • Film • Television • Theatre

One or two year full time courses in Theatrical Arts

Year One:

All aspects of make-up
Art & design layout presentation
Sculpture & special effects
Theatrical hair styling

Year Two:

Problems workshop effects
Theatrical hair styling (advanced)
Basic wig making

Special courses also available

Theatrical Arts Shop:

• Make-up • Body Waxing • Masks
• Material for Mask Making and
Sculpture • Professional Make-up
Brushes • New Dora Range of
Cosmetics

For further information write or
telephone Dawn Steene RAUSA,
ASMA, Principal and Founder

Three Arts Make-Up Centre

Pty Ltd (Est. 1966)

Cnr. Shepherd & Myrtle Streets,
Chippendale, NSW 2008
Telephone (02) 698 1070

Congratulations to all our past and
present students who are continuing with
excellence the high standard in Make-up
and Special Effects for our Film, Television,
Theatre, High Fashion and Art/Sculpture,
plus other cultural areas of employment for
make-up artists.



• Career Course

Part time evening for TV, Theatre, Film,
High Fashion.

• Facepainting

Six week course to learn the art of face-
painting, or as a revision course.
Wednesday night 6:00 - 9:00 pm
(course course)

• Workshop classes Special Effects

• Holiday Hobby Course

For schools, amateur theatre or people
thinking of a career in make-up. Monday -
Friday (Every school holiday) Week daily
(Except Easter)

• Lecture Demonstration

All aspects of make-up for schools,
amateur theatre and interested groups.

Private appointments only. Facial prosthetic
and skin camouflage, Remodelled Eyebrows
square. Short laboratory Head sculpture
created in bronze, wax and plaster.

STOCKS NOW AVAILABLE

MAJOR
PROFESSIONAL
COSMETIC
PRODUCTS

VISIORA
Christian Dior
(PARIS)



The famous House of
Christian Dior has developed over
the years a range of professional
Make-up especially designed to
meet the needs of the Film,
Theatre and Television Industry.

As well as the established range of liquid body
make-ups, liquid face make-ups and cosmetics,
a range of Lip Colours, Eye Shadows and
Corrective Cream Colours have been introduced.
Visiora Professional Make-up is exclusive to John
Barry Group and our approved agents. Contact
our Sales department or one of our branches for
further information.

Sydney (02) 439 6955
Melbourne (03) 546 4088
Perth (09) 242 2944

John Barry Group Pty Ltd.



STATE FILM THEATRE



we think the world of independent film

COMING SOON

CHARLIE AKESSMAN	•	GOLDEN EIGHTIES
10 YEARS OF U.S.	•	
EXPERIMENTAL FILM	•	
AND VIDEO	•	THE ELUSIVE SIGN
GEOFF WRIGHT	•	LOVE'S HOT
KANG DAWG	•	SWAMPSON
GILL SCOTT	•	BURIED ALIVE
KAZUO NARA	•	THE EMPEROR'S
		NAKED ARMY MARCHES ON

1 MACARTHUR STREET, EAST MELBOURNE 3011 1493





YURI
SOKOL
IN
RUSSIA
1988

YURI SOKOL

WHEN YURI SOKOL was a child in the Ukrainian city of Kharkov, everyone assumed he was destined for a musical career as a concert pianist, following in the footsteps of his mother. For 11 years he prepared for that goal, practicing several hours daily. But suddenly, at 15, he decided he wasn't sufficiently motivated to make music a lifetime commitment, so he closed the piano and never touched the keys again.

"I've probably changed aim many times in my life but one has to be flexible and keep re-examining," he explains. Re-examination is a philosophy he's put into practice: in the height of a very successful career as a cinematographer in Russia, he risked a reputation and a comfortable privileged lifestyle by applying to emigrate. On advice from one man, he changed direction from the established niche for filmmakers—the US—enjo to a country with a barely established film industry about which he knew virtually nothing. Here, as his reputation as a cinematographer has grown, he has turned his energies into setting up a studio during a particularly volatile period in the industry. His next role may be that of a producer. Since that decision to abandon music, the one constant/denominator in his career has been film.

"I can't say cinematography was always my dream. When I left high school I was interested in photography and technology—I used to experiment with making poison gas and explosives—and I'd wanted to hang on an art form, somehow all these components added up in film. And since I had to choose a specialization, cinematography combined the technical and artistic. I've never regretted it and continue to be fascinated by both," says Sokol.

He can't say right high. Only seven or eight applicants out of thousands were selected for the cinema course at the National Institute

CINEMATOGRAHER YURI SOKOL HAS ALWAYS ENJOYED CHALLENGES, TECHNICAL AND OTHERWISE. SETTING UP A STUDIO IS THE LATEST, BUT CERTAINLY NOT THE LAST.

of Film Art. It was a challenging course, but Sokol thrives on challenge.

When he was required to make a 10-minute graduation film he went to the outermost province of Kharkov, on the Chinese border, with a director student, Larus Sheperin (who went on to become an acclaimed director, but died tragically on location several years ago). They made a feature, *Deer Hunt*, inspired by images used by Eisenstein in *Iron Blood*. It took 22 months to complete it in a studio whose technical limitations virtually declared it "mission impossible." The film won 16 awards at film festivals in the USSR and abroad.

Deer Hunt was to set the tone for much of Sokol's work. Artistically bold, almost experimental, surreal and stark in its images, it was also ideologically bold in its harsh portrayal of peasant life, culminating in a barren landscape without appropriate technology or irrigation. The crucial exposure of one of the political failures of the USSR (the Soviet dream of the workers' glory) was at first viewed critically by local authorities who later asked Sokol to stop to develop the studio and facilities. Ironically, it can also be viewed as an allegory of the filmmakers' struggles to make the project—a film on ambitious pioneering venture—without the appropriate technology.

The challenge of developing the studio from an rudimentary base



ABOVE: ON THE SET OF *HQ! CALL IN BUREAU* (1946) RACING PAGE: WITH BOB HOPE ON THE SET OF *WABBIT ON A BERRY MOVING* (1947)

spurred him on and he remained in Kharkov for another four years, joined on projects by leading actors, set designers and directors who had heard of his work. Sokol recalls how, on one of these films, he was recently an actor friend on a new and illustrious career Nikita Khrushchev's guest position in one of Sokol's films caused long absences and subsequent expulsion from acting school. He then enrolled at the National Institute

of Cinema Art to study direction, and has since made a number of feature films, including two based on Chukhov's works, *Defeated Work for Possible* (in which he also acted) and *Dark Eyes* (which starred Marcello Mastroianni).

Sokol returned to Moscow in 1965, disillusioned with political corruption and intrigue among the filmmakers he had married. He found that by working in the provinces (which had secured a permit, if not enthusiastic movie there) he had made up a lot of time: colleagues who resented in the city were still pushing dishes and working in camera studios because they had to work that way up through the system. His impatience and protesting meant he by-passed all that.

The person who he respected, quickly, he reached the top ranks of Soviet cinematographers, was awarded a State medal, and for the next 12 years worked for the leading studio in the USSR, Mosfilm, an enormous state subsidised complex employing 4,000 filmmakers. It was very comfortable, well paid and privileged lifestyle for Soviet standards. The Soviet Filmmakers' Union is not a trade association, but membership is by invitation and reputation: as a member of the elite professional filmmakers' club he was entitled to special facilities and privileges such as first movies, medical and transport privileges. He worked on a wide variety of films – comedies, war films, courtroom dramas – and budgets posed no problems.

The status of the cinematographer, especially the director of photography, is quite high in the USSR, Sokol explains. There was little

clear distinction between his role and that of a director. All films were made under the strong subsidy and censorship, and the DOP was involved from the pre-production stage. He was invited to contribute to meetings between director, producer and production designer, who all worked with the cinematographer from the earliest stages, often beginning with the synopsis. (He makes the qualification that although the position is highly respected the system is most rigid than ours, comprising at its a feudal system where roles are inflexible.)

He doesn't necessarily see the American situation, where the DOP is seen as a more purely technical capacity, compares unfavourably. Here, when the DOP tries to enter the project at a later stage, coming in with a fresh eye can bring new perspectives. That is particularly useful, Sokol feels, when writer and director have been involved in many drafts of a script, and a detached contribution can be constructive. He cites *Remember Me*, directed by Lutz Marquardt, which starred Wendy Hughes and Richard Mase as a divorced couple. Here, as with many, could be argued about the woman's relationship with her ex-husband by shooting them separately in frame so that viewers don't know whether the events are happening in reality or in her imagination.

Of course, he says, the level of contribution depends on the relationship with the director: it's important to be discreet and if the suggestions aren't accepted to retreat and support the director fully.

American and ideological freedom became a strong consideration in making a growing disillusionment with making films in the Soviet Union. "In short, slowly began to grow at me," he says. Quietly early in his career he began to mature ideas of engineering through, at that stage the plans were suggested as "flying to the moon, and as likely". He denies any disconnection because of Jewish ancestry, adding that the State was aware he had relatives abroad.

"I knew the system was wrong but rarely mentioned that I was a small pawn in a big game. I thought since I reached the top I would be able to communicate with people in decision-making capacities and

to make some impact. But I reached the top quickly, received the official seal of approval and was mixing with the top echelons who shaped, or at least contributed, to policy. That's where it hit me: even Brezhnev and the Minister of Culture were powerless persons in a system where a pervasive fear paralyzed thinking at all levels of the bureaucracy. The absence of ideas got to me."

He cites two examples to illustrate the effects of political interference and the gradual build-up of frustration. A courtroom drama, *And Nobody Else*, depicted a judge who on his deathbed admits he made a mistake in sentencing a defendant man. The film was at first banned, then had the last 10 minutes, including the confession, cut by the censors because of concern at the tone with background and criminal activity. Basically the logic was that figures in authority were not allowed that level of humanity. "But how do you make poignant complex dramas if everything must be simplified and diluted?"

His last film in the USSR was *Quagmire*, a moving drama about a young army doctor directed by Gregory Chukhrai. "We knew it was a controversial subject and were very surprised to receive phone calls of congratulations from the wives of Brezhnev and Mariya of Defense Marshal Ustinov—who'd viewed it as a private screening. They praised the emotional impact. Two days later we received another call from a Marshal Yegorov informing us that the film would never be released while he was in office. He kept his word—it was taken off the shelf a couple of months ago, after more than 10 years!"

"The sanity and frustration finally got to me. That was the last straw. When you don't know who's controlling your life, who you're working for and your contributions are treated that way. Physical conditions aren't everything if you start to lose your soul. I felt suffocated by the grey bureaucracy and refused to compromise any longer." So he took the controversial step—appling, no censure. He knew the chances of success were very slim but the risk was worth it, he felt.

Even when the Solokis (his wife Irina and two daughters) received the approval he recalls experiencing of several nights up to the day of their departure. His original destination was New York.

Krzysztof Zanussi, then the long-time director of the Melbourne Film Festival, who had seen several of Solok's films and had invited

Slowly, Slowly My Love to Melbourne in 1976. When he heard of Solok's impending departure Zanussi's card saying, "Why Not Australia?" To date Solok knew virtually nothing about the country, had only seen two Australian films, *Parnis* at Hongkong Kiosk and *The Long Weekend*.

It was 1979, the time of boom and revival, of optimism for the industry. Solok suspects the same pioneering manner that sent him to Kharkiv also played a part in his gambled with the unknown agent Rado (pictured) his role of mentor for Solok's arrival, introducing him

to industry people and useful contacts, direction of some records. One of these was Paul Cox with whom Solok was to form a close and successful—"I leave you to judge that," he interprets—collaboration.

Both were photography experts, both of European background and sensitive, and both slightly 'out of sync' with their adopted

country and as such observers with original perspective. Cox had already made one feature, *Koma*, and several short films that raised the expectations of critics. Solok describes the collaboration as glowing terms. "I began working with Paul immediately and held him in very high regard. His approach and philosophy of filmmaking was so different from anything I'd experienced before. His passion is definition and rejection of any conventional type and genre (including a make-up scene) impressed me. To be honest, I never expected to find such a pure soul in a capitalist system," he says.

"Biologically Cox's creative thinking was an enormous challenge for me as a cinematographer. With an aesthetic eye and fine tuning to performance, especially emotional scenes, he adopted a very bold approach to shooting, often with moving cameras, capturing the emotion and context in one, or at most three takes. Frequently he'd be happy with the first take and refuse to opt for more. I tried, especially in the early days, to plead with him but he was adamant, he was so confident he didn't need camera cutaways or other angles. One has to admire that boldness of vision, especially as within the camera moves

he wanted a variety of shots to combine in a very carefully choreographed symphony of movement of camera and actors. The opening strip scene in *Men of Flower* was an eight-and-a-half minute take, the central argument in *My First Wife* less 10 minutes, with the camera moving from the window at night, coming onto the bed and out the other side of the bed in one take."

What happened when two alienated clonists? Solok dismisses the question with humour. "His sensitive and sports-reverent method of working with actors can pose problems for the cinematographer. It took a while to get around that but I became fascinated with how to adapt to his work, I'd resort to camera-locks and tracks, even espionage tactics, to find out what he was doing with the actor and how he was going to shoot the scene."

"When he was rehearsing he insisted on absolute privacy and would assure me that I could light and set up later. He probably was genuine in his intention,

SOLOK ON RUSSIA: I KNEW THE SYSTEM WAS WRONG BUT NAIVELY THOUGHT ONCE I HAD REACHED THE TOP I WOULD BE ABLE TO COMMUNICATE WITH PEOPLE IN DECISION-MAKING CAPACITIES AND TO MAKE SOME IMPACT, BUT WHEN I REACHED THE TOP AND HAD RECEIVED THE OFFICIAL SEAL OF APPROVAL, IT HIT ME THAT EVEN BREZHNEV AND THE MINISTER OF CULTURE WERE POWERLESS PLAYERS IN A SYSTEM WHERE A PERVAZIVE FEAR PARALYSED THINKING AT ALL LEVELS OF THE BUREAUCRACY.





but once he was happy with performance, he'd want to shoot immediately, so as not to lose the moment. I had to use all kinds of ploys — crisscrossing, looking behind windows, doors — to keep him on what he was doing so that I could anticipate and be prepared," he recalls with some amusement.

Collaboration with Coen on features such as *Men of Honor*, *My First Girlfriend*, *Kenedy Men* brought Sokol's work to the attention of producers, with work on television like *Just Friends* and *Progenies of War*, and documentaries like *Handle With Care*. This year he took on the Mills Award for Cinematographer of the Year and a Golden Tripod ACS award for *Gregory*, a Bob Weir production starring Judy Davis in a thriller about a woman attempting to solve the mystery of her mother's life and death. The judges were impressed by Sokol's "assured, restrained and meticulous lighting control of camera movement, cinematography that was 'innovative without being ostentatious' and with 'subtlety of focus skillfully used.'" Ironically, some of the stylistic prizes were the very qualities for which Sokol's work was criticized in his early films in Australia — a rather sensitive topic for him. He still clearly recalls the words, "Viv Sokol has brought to this country the gloss and doom of Europe with his dark aesthetic style."

**TWO OF THE
PAIR FOR THE WARRI
COLLABORATIONS:
TOP: MEN OF HONOR
(1992) AND BELOW:
MY FIRST GIRLF
(1994)**

Sokol notes with satisfaction that Australian cinematographers and producers are catching up to the variety of styles now that they did when he first arrived 10 years ago.

The Coen collaboration was closely followed by the studio era. The move to Sydney was prompted partly by his desire to set up a studio. Sokol says that he was appalled at the state of working conditions. "I found it ironic that in Russia the standard of living is low but the working conditions (not equipment and stock) in the film industry are high and here the reverse was true. Private living standards are so comfortable yet filmstock and camera conditions the same or even worse than in a third world country. I suppose it was the striving for the ideal especially since the stock and equipment were of very good quality. The idea was to establish a place that was conducive to work where every aspect of production was within one's reach. I guess it was the drive for perfection, an urge for the best of two worlds."

A few years ago he began to collect equipment and build lighting units that were available from rental companies. The next stage was the search for a suitable property in Sydney. In the Waterloo complex there are three sound stages (plus one more on the dressing board), a full range of costumes (from Roman to video), specially built lighting, comfortable meeting rooms, mini-kitchens and other facilities able to accommodate any aspect of the industry—video, drama, television, clips, music videos. Despite the scale of operations it's still a family business—managers somehow haven't worked out, so still Emma runs the day-to-day operations, while he handles things.

Turning has been far from ideal in the low-cost world of industry activity since the beginning of the revival but Sokol professes to remain optimistic. "We've had an enormous number of inquiries and significant bookings from the period August to November so it looks like things will pick up. I just hope we can accommodate all the work this."

In any case he doesn't see himself managing the studio for the rest of his life. He still returns to cinematography, as an efficient administrator, he likes the idea of working as a producer, there are people of his own stripe he'd like to get off the ground, and though he stays away from the general idea of directing there is one special project (a black comedy about personal area ownership) that he'd like to direct. "I didn't come here naive about the West. There are problems everywhere, but the scope and freedom to explore options has been amazing," he says.

Does he have any regrets now that glossier and gaudier are introducing such sweeping changes? What does he think of the new wave of glossier films? Sokol is cynical about any fundamental transformation. He believes that the changes are rather cosmetic. "It's carefully-rehearsed, basically the films are made on an old formula worked to reverse — a propaganda of openness." Generally unimpressed, he is critical of the richness and lack of artistic merit in the 'glossier' films he has seen. "The doors are open now, but they have nothing to say. The exposure of sex, nudity and drugs on screen may be revolutionary for the Russian but by Western standards it's rather tame, in some cases poor imitations of what the West has been producing for years."

"But the people making films now are products of generations of restriction and I suspect that not until the reforms bring a completely new generation of filmmakers will we see genuinely new, exciting films. So far there is no new Tarkovsky, no Pasolini." (The latter was jailed, declared persona non grata and prevented from working in film for some years because of his ideologically outrageous lifestyle, especially his homoeroticism, which and his sexuality was considered a criminal offense.) But now at least talents like him are permitted to work."

Sokol believes that as more people are allowed and encouraged to work in the film world the results will be more exciting. He draws parallels with the period after the Revolution when the expulsion or emigration of some leading artists, thinkers and film experts left gaps that were filled by professionals from other fields: doctors (such as Fedotkin), architects (Bucanov), writers and journalists (Dovzhenko), who brought an exciting influx of new ideas. "It may bring another era like that. Let's hope so." Sokol, however, does find plenty to keep him busy right here. In a time of flux in the industry, the challenge is still considerable.

THIRD NATIONAL SCREENWRITERS' CONFERENCE

SEPTEMBER 21 - 24, 1989

Four days of master classes, workshops and panel debates for the top international and Australian film and television professionals.

Featuring four prominent guests from England and the US, the conference will examine the state of the screenwriting craft in light of the enormous changes now impacting on our industry: international film and co-productions, the introduction of Pay-Per-View, getting writer-producers (scripts, producers and) made money.

The conference will be staged at the seaside resort of Queenscliff, Victoria and is free.

Delegate numbers are limited to 150 so a first in-look and deadline for registration is 29th August.

To reserve your place and receive a conference brochure, write to:

National Screenwriters' Conference
210 Ruffellman St
Melbourne Vic 3004

The National Screenwriters' Conference is made possible by the generous support of the Australian Film Institute Corporation, the Australian Film Commission, British Council, Grampy Organisation, JWP Film, Hyatt, the Collins Foundation, Board of the Australian Council, New Network, 1000Hips & P's Office, Queensland Film Commission, Office, Southshore, Davis & Carroll, South Australian Film Authority Council, Margaret Le Moine and the Western Australian Film Council.

A GREAT FACILITY FOR YOUR CREWS AND YOUR BUDGET

3 Sound Stages

Mapleton - 1300 sq m (15 500 sq ft)

Wellington - 800 sq m (8 450 sq ft)

Boroline - 450 sq m (4 850 sq ft)

Each Stage with Production Offices, Art Department,

Make-up, Kitchen

Also: Private Theatres, Props Storage, Construction Workshop

Laundry, Showings

Undercover parking for 60 cars. No parking restrictions outside

24 hour access. 7 days a week

Waterloo Studios HAS IT ALL

Rental Hire

Camera Truck

Lighting Truck

Camera Equipment

Lighting Equipment



165 Philip Street, Waterloo, NSW 2017

Phone: (02) 696 8766 Fax: (02) 696 8864



MASCARADE — a team of experienced, highly trained makeup designers and makeup artists geared to produce the face, the look, the feel you need... for film, television, theatre, video and still photography.

MASCARADE — competent specialists in Period Makeup — very natural "No-Makeup" look, Special Effects Makeup, Fantasy, Prosthetics.

MASCARADE — the Makeup Agency in Melbourne for all makeup needs.

The agency has grown from the unique Metropolitan School of Theatre Arts, established in 1984 to ensure the highest standard of training for future makeup artists.

Enquiries for Agency and School: Shirley Reynolds on
(03) 286 2687 or (A/N) (03) 68 3435

C A M E R A Q U I P F I L M E Q U I P M E N T R E N T A L S

ARRI-ZEISS

SACHTLER-CANON

COOKE-ANGENIEUX

RONFORD-MOTOROLA



SOLE AGENTS
VAN DIEMEN FILTERS



LIGHTING EQUIPMENT RENTALS

41 TOPE ST. MELB. MELBOURNE VICTORIA, 3000 AUSTRALIA

PHONE: (03) 692 3302 FAX: (03) 696 2964



➤ REPORT BY SHELLEY KAT

DOUBLE OR NOTHING

TWINS ARE BIG BUSINESS: TWINS IS THE ULTIMATE 'HIGH CONCEPT' HIT, BIG BUSINESS THE TOUCHSTONE-BETTE MIDLER VEHICLE. BUT THE TWIN AS 'DOUBLE' AND 'OTHER' HAS BEEN A CONSTANT PREOCCUPATION OF ART AND CINEMA. HERE, SEVERAL EXAMPLES ARE CONSIDERED, BUT MOST NOTABLY DAVID CRONENBERG'S LATEST OFFERING DEAD RINGERS AND PETER GREENAWAY'S ECCENTRIC A ZED AND TWO EIGHTS

EVERY SCIENCE is a sustained coup-pis. If its wonders were not clipped to stamps, it would feel like an unending, dazzling, constant. To a believer, the effect of the contemplation of a science is of being in the presence of the good, the true, and the beautiful. But what he is used to is consolation. To our crippled intellects, only the measured is what we call understandable, because the unclipped rambles into all other things. According to its adherents, what is meant by beautiful is symmetrical deformation.

This statement on the nature of science was made by Charles Fort, an American writing at the turn of this century. The architect of 'symmetrical deformation' can be readily ascribed to David Cronenberg's *Dead Ringers* and Peter Greenaway's *A Zed and Two Noughts*. Both films are concerned with identical twins and, in distinctive ways, both have much to say on the state of creation and the possibility of the death instinct. What distinguishes them is a



**TO BE ONE: PARADISE
TO BE TWO: BLISS! BUT TO BE BOTH
AND NEITHER IS UNSPAKABLE.**
— JOHN BARTH PETITION



master of style. Crowding close the modernist urban environment with all its sterile corporate-yapper furnishings, whose *Grossberg* went in for the neo-classical approach clustering together high style with garishness as ornament.

The study and philosophy of twins has preoccupied artists and thinkers for centuries. In the *Symposium* Plato described being as something whole and rounded: a universe of full creatures. The story goes that Zeus put an end to the poly-morphous pleasure experienced by these creatures by cutting them in half. According to Paul Foss, in his article "Tales Told Twice", Zeus did such "a good job that affairs and life came deep within their souls, painful than the visible world of the flesh, the internal mark of the scarred, the memory of their lost totality, a longing for the other half." This longing for the other half of ourselves that also exists inside of every great (and not so great) love story. Otherness is at the heart of the grand quest: Acceptance or separation from the difference and similarity of the other is double linked to a realization of tension between competing parts. All upstairs is violence unless it is transient. And this is also painful.

The two have a copulation: love and aggression, giving birth to a diversity of beings whose nature is divine, human, monstrous. And in

in that, with the couple, that all narrative could begin. Couples are really the origin. Without them it was not possible to speak.

— PAUL FOS, *Tales Told Twice*

In Thomas Capote's masterful work, *In Cold Blood*, it is said that individually Perry and Dick would not have rendered the Clutter family. However, together they created a third personality and it was this personality that committed the crime. *Grossberg* picks up on this mysterious idea of the third personality in *Dead Ringers*. The fictional story of twin geneticologists Elliot and Beverly Murdock (Jeremy Irons) is a study in the concepts of abnormality and expansion. An abnormal twin (Elliot) and Beverly has focused in themselves a perfect working unit. Beverly does the research and Elliot performs. Elliot is introverted, Beverly extroverted and reflective. The pair work in a perfect distance harmony until Claire Novack (Genevieve Bujaldin) turns the scenario with a mutated curve (she has three, not one). Her symmetrical deformation provides the initial impetus for the twins' dual intrusion to her. However, as with most *Grossberg* plots, sex, women and emotion are the cause of all chaos and violence amongst beings in search of each other. The result: living relationship becomes disoriented as Beverly traces his emotional dependency onto Claire Novack. But it is not necessarily the notion of knowledge that propels *Dead Ringers*. It is something more to do with the universal nature of the double, the couple most bound by Fate itself, is the prime source of its pleasure.

TOP LEFT: BRIAN AND ERIC
BRADSHAW AS DONALD AND
QUINN BRADSHAW IN A CAR AND
TWO KISSING. TOP RIGHT:
JEREMY IRONS AS ELLIOT
AND GENEVIEVE BUJALDIN
AS CLARE NOVACK.
LEFT: BRIT TANNER

The idea of being one self is an outdated concept. *Grossberg* is fascinated with the question of how long you can love someone who is changing. In *The Rip* this love is absolute and the genuine display of love is to roll the beloved in an act sure for no return. In *Dead Ringers* the bond that ties Elliot to Elliot cannot be broken by Claire. She is outside. She is the other who cannot be reconciled in the other half. The notion of one self, of "me", of "I"/"IT"/"T" being under figures in a hierarchy of importance, of self, has gradually ascended and deconstructed in the Western consciousness. There is a strong reaction back to the classical notion of two men, or the metaphysical notion of two beings working as a harmonious one (rather upon the third personality theory of *In Cold Blood*). Although Claire is but one person she has three curves. This anatomical mutation is a symbol of her suitability for the men who, in their own way, are fluids of natural genetic grading. One woman with three curves can service two men with one set of sex system? In *Grossberg* plots, anyway. In practice the woman wants one man and one baby. The serial 1+1=2 (the cost of reproduction) is replaced by the serial 1+1+1=1 which is the end result of the marriage drama here. Elliot played the role of mediator, cool and whimsical in the relationship between Beverly and Claire. Eventually, Beverly prefers to look into the mirror his brother Elliot provides their relationship is one really one of incestuous. Beverly cannot break the umbilical cord nor shorten the mirror.

The film, *Brave*, is a dialogue and spectacle on twins is intrinsically rich — two of one thing, the search for your other half, maintain identities, mirror imaging, subversion, the disappetence, the far end line and closing. — PETER GROSSBERG



LEFT: A MAN AND
A WOMAN AND ANOTHER
MAN... THE DRAGON, ANOTHER
TERRIBLE AND BEAST DRAGON IN
A 2D AND TWO MOONIES, AND
JERRY MOON, BEAST VON FULTON
AND JERRY MOON IN
BEAST FIGHTER.



In *Crossed-up's A 2d and Two Moons* the pregnant wives of identical twins Oswald and Oliver Deuce are killed in a freak car accident caused by a cow. Alba Deuce is the only survivor of the accident. She has her leg amputated. Like many amputated limbs Alba's stump is protruded. Her loss of symmetry makes her an object of desire to the twin sociologists. As in *Dead Ringers* the woman with the symmetrical deformation makes love to identical twins consecrarily. They finally accept a mitigated interrelationship which results in the pregnancy of Alba. *A 2d and Two Moons* also shares with *Dead Ringers* a mad surgeon, Van Margara, who has a penchant for the aesthetics of symmetrical deformation inspired by the artist Vesuvius.

The neo-classical and romantic approach in *A 2d and Two Moons* contrasts sharply with the ironic and psychologically ironic nature of *Dead Ringers*. Both films made a kind of aesthetic compromise upon the accident. *A 2d and Two Moons* is oversteering in its visual imagery to the point of self-criticism. *Crossed-up* confronts the double with everything at her disposal. The visual imagery of *Dead Ringers* operates and *Crossed-up* goes from the double with nothing.

Each film reaches its narrative and psychological acme with the double negative: the twins ultimately can not co-exist. However, the resolution in each film is ultimately different. *Dead Ringers* ends in violent separation after the twins' mutual confrontation with the void, emptiness. The other two screen this produces in the audience could be said to be one of negative transgression. The resolution of the narrative structure leads to a

WHAT MAKES THE IDENTICAL TWINS EXPLORATION SO FASCINATING AT PRESENT IS THE COMBINED FORCE OF ANCIENT MYTHOLOGY AND NEW GENETIC AND PSYCHOLOGICAL RESEARCH. THE ARCHETYPAL PAIR OF TWINS, CASTOR AND POLLUX, THE ASTROLOGICAL GEMINI, WERE BORN OUT OF AN EGG FROM THE UNION OF A WOMAN AND A GOD DISCUSSED AS A SWAN. THE TWINS FEATURED IN DEAD RINGERS AND A 2D AND TWO MOONS ARE THE RESULT OF THE UNION OF MYTH (THE SWAN) AND GENETICS (THE GOD).

new notion. *Dead Ringers* is dead-end. The world view is one of barrenness: the possibility of reproduction within *Crossed-up's* *Wives* releasing a new content because women are rather reason, ironic in duplications and men are emotional couples mutually bonded to each other by a common nervous system (this trait is masculinity).

In *A 2d and Two Moons* the twins' death is more the result of a confrontation with the fallacies of life and the means of loss, grief. (In very openness, reminds us of Julia Krista's lines in "To Annam" - the twins watch "the last evenings burn by hours") The narrative conflict is resolved both structurally and philosophically; their separation is one

of transitional violence - from loss and grief to acceptance, reproduction and, finally, death. It is easier to confront the void and choose to die (as Beverly and Elliott do) but it is remarkable to recognize the road and from this one temptation see the divinity and richness of being (in the case of the Deuce brothers) and still choose death. What does all this mean?

The perfect double is at once the same and the other, the double and most remote, following out a radical difference within identity. Thus, of the two, however, identical (same sex) twins still remain the more authentic, the more idealized, happily contemplating themselves, like no one, in each other's full creature.

— Peter Peter Peter Peter

There is a long and rich of cinematic themes. The subject of twins such as an exploration of otherness and sameness, of multiplicity and oneness. As a theme, it is ancient. Research on identical twins had been the cornerstone of much genetic research until modern technology provided the tools to explore chromosomes and genes directly. As a subject identical and fraternal twins are contemporary and relevant for a number of reasons.

First, the ethical question surrounding eugenics, social darwinism, family planning and genetic engineering are far from being resolved. Simply put, eugenics is the practical application of genetic theory to strengthen the genetic material of the human species (positive eugenics) or eliminate genetic disease (negative eugenics).

Recent studies show that much of Nazi racial policy, pushed in the German Population Courts, was based on Hitler's study of common American states whose laws "concerning prevention of reproduction by people whose progeny would, in all probability, be of no value to the race as a whole" (see Otto Wagener's *Hitler: Mein Kampf*, 1938). Secondly, cloning, cloning, cloning, bio-ethics and artificial intelligence have taken a special place in contemporary research and thinking, inspiring debate both philosophically (Buddhism, Hinduism) and scientifically (Buddhism, Hinduism, Artificial Intelligence, *Making Me Right*). Thirdly, there is the general problem of liberation



and involvement of sex/man from/to nature and environment. *Almanac* runs deep: we are as close to understanding ourselves as ever, which is very little, since the fate of all exploration is to close one door only to have another fly wide open. Possibly, there is the apocalyptic imagination. In 1984 the future had caught up with us and despite the fact that Armageddon had not occurred, the apocalyptic mood (like Reagan, for instance) continues to expose the second millennium. To *Spec* I've been we relinquished our fears of the ever-moving invasion and to *Star Wars* we dreamt the image of alien technology. It has been a cultured race, the decade of the night: It is no wonder that '84 films like *Dead Ringers*, *A Zed and Two Noughts* and *Blackman* and other films such as *Time*, *Big Science* and *Clonewar* and *Supers* bring us back to earth and explore the possibilities therein.

Against such a background ancient themes are being explored in the dream scenarios. Establishing links with the archetypes and mythologies (the dream relationship) of the past is meant to be a key to facing the present and a schizophrenic present. The spontaneous notions of total self-involvement proffered by the 'real' genres on theologies of the previous five decades ignore the past, the future, divine, charismatic, mythological and automatic roots of humanity. Altered states of existence are long forgotten (except by Timothy Leary!).

The twin/double cinematic vehicles share a commonality with various other films of the past. *Blackman* and *Clonewar* discuss *The Secret of My Success*, *Classical Art*, *Phantom III*, *Van Veen*, *Big*, *Mr. Moon* and *Zelig* (a film that covers many categories). The persistent discovery of Columbus via clones, androids, cyborgs, aliens, angels and mutants: *Corbino on the Mat*, *Wild Thing*, *Project X*, *Wings of Desire*, *Crossed*, *Barman*, *Barney* (like *The Man Who Fell To Earth*, *Blackman*, *Android*, *Making Mr. Right*, and *Made in Heaven*). Transformation themes that are rather unoriginal: *Alien*, *Alien 2*, *The Fly*, *The Fly II* and *Prophet*; on hypochondria/supers: *White Day*, *Company of Wolves*, *An American Werewolf in London* and *True Wolf*. There are also the altered states of consciousness themes inspired by science, drugs, magic: *The Witches of Eastwick*, *Days in Space*, *Ed and Nancy*, *The Believer*, *Brainstorm*, *The Adventures of Barry Ewenhouse*, *Daddy*, *Angel Heart* and *Sense*.

All these categories share a thematic in search of the Other: within and without. What makes the chemical twins exploration so fascinating is present in the combined fusion of ancient mythology and new genetic and psychological research. The biological part of twins, clones and Polaris, the astrological Gemini, were born out of an egg from the union of a woman and a god disguised as a man. The twins featured in *Dead Ringers* and *A Zed and Two Noughts* are the result of

the union of myth (the man) and genetics (the god).

Identical twins are formed by the splitting of a single fertilized egg. They are the equivalent of genetic clones. According to accepted theory identical twins can differ in personality only by nurture. Yet new studies in America on identical twins separated at birth and raised in different environments suggest that personality traits are inherited genetically (nature) and not exclusively (nurture). This has set off the nature-nurture debate in academia. (You may see "To the Mirror Born" by Winifred Gallagher in *Rolling Stone*, March 1988 and *The New York Times*, December 1, 1986). The concept of a genetic personality risks of a hypothesis-determinism that could be used to justify negative judgments of a political climate to-regard it.

To be one. Parallel. To be two. But? But to be both and neither is compatible. — JAMES HELEN PETERSON

As a grouping the film I have listed above all reflect on the transitional and shifting nature of personality and characters. They represent a higher state of ambivalence and over determination in a world that has lost its power. A multiplicity of personality but not multiple personalities (except, of course, for *Zelig*).

The ambiguous double symbols of both sets of twins in *Dead Ringers* and *A Zed and Two Noughts* are basically emotional but gender-neutral acts based on a kind of schizophrenia logic. Their urge to individuate self from other (as in Nietzsche's Apollonian principle) is muted and does not transcend into the urge to submerge self into the social (as in the Dionysian principle). The twins merge into each other, happily contemplating themselves (as a mutual self-play) in the death instant of victory.

What distinguishes *Dead Ringers* and *A Zed and Two Noughts* from other 'twin' vehicles (*Time*, *Clonewar* and *Supers*, *Big* and *Small*) is their personal tragedy that is personal. Their experience is mutual: the failure of the mirror stage. The failure to realize the personal from the social is what has been missing running for the cliff. This tragedy repeats once again.

Dead Ringers and *A Zed and Two Noughts* are their own in the shadow of the hysteria that has been missing since the Chastan in story of the second coming and Armageddon (as seen vividly dealt with by Adam Carney in his book, *Apocalyptic Culture*, Amok Press, New York, 1987). These two films are contemplative pieces with a strong warning signal in the text — beware of false prophets! To make a definitive case of them can simply and completely be Guernsey's puzzle, "It is not a white horse with black stripes, or a black horse with white stripes? Maybe the color is a mutilated octopus? I leave that to your imagination."

The Dark Side of the Moon Party

HISTORY IN THE MAKING,
THE RE-MAKING, THE FAKING?
WHAT DOES THE TRUE BELIEVERS
TELL US ABOUT A TURBULENT
PERIOD OF AUSTRALIAN
HISTORY AND THE BELIEFS
THAT INFORMED IT?

IT IS BECOMING increasingly evident that if we wish to understand Australian society today, the decade from the mid-1940s to the mid-1950s was a crucial starting point. It was then that the battle of ideas about the sort of society Australia should become in the contemporary world was fought. The way that battle was resolved assumed the defeat of the preconceptions of a new order derided by many in the 1940s, and laid the foundations of the national political economy that has shaped our lives since then.

The contest of ideas was not peculiar to Australia, but the drama with which it was played out was. It often seems to me that we have been so hypnotized by the American representations of those years—McCarthy as the icon of witchhunts, the romantic myths of beleaguered areas (predominantly western and southwestern “backwaters”) from their predators (remember Woody Allen in *The Front*)—that we have overlooked the much greater and much more dramatic actions that the Cold War/Red Scare brought to Australian society. The Australian Royal Commission into Espionage was more focused and in some ways more startling than the American HUAC hearings, the roles played by—and efforts on the part of—our leading political figures had a tragic trajectory, and the role destruction of our oldest political party was unparalleled in analogous Western scenarios.

Elements of the Australian scenario have long been picked over by academics who have studied the Labor split, the formation of the Liberal Party, the “Bride of the Bush,” the nature of the post-war

economy, the rise of conservatism, the articulation of liberal hegemony, and so on. But these have been writings for specialist audiences, and have often worked only on isolated elements of the mosaic. We have lacked overarching interpretations. Above all, we have lacked a means to synthesize these events as a story accessible to the popular consciousness.

The series *The True Believers*, then, offers much. It attempts, by working through a popular medium, to revive that critical decade for the people. It is predicated on a recognition of the dramatic potential of the political system of those years. It is resolutely Australian in its focus. And it promises attention to the nature of the beliefs that informed the struggle. If its ambitions are not fully realized, it is an astonishing strength, and its weaknesses (including the 1988 AFI award for best new series) suggest it is one of the strongest new series of recent years.

The True Believers works best as narrative and melodrama: it fails to deliver in helping us to understand the nature of ideas, and in reaching for an open quality to suggest some of the more interesting human characteristics of its protagonists and to understand all but the “twosies.” Some of these failures are perhaps endemic to the new series form—or have to be put down to Australia. Let us deliberate on each of these features.

The storyline that can be drawn from the politics of the 1940s and 1950s is a strong one, and *The True Believers* is astutely managed to capitalize on that story’s potential. The story of the series is cast, as pre-publicity reads clear, as the story of three men—Ben Chifley, H. V.



ED DEVEREAUX AS
BEN CHAFFLEY LEAVES
PASADENA FROM
A TRAIN

(Doc) Ewart, and Robert Marston. It is a story of those universal — leadership, ambition and power. It is, more precisely, about what ambition and the pursuit of power do to those who aspire to lead. Chaffley is the only one of these three whose belief (in “the people”, in a better America) remains unquestioned — for both Marston and Ewart, ambition is overriding. Yet all three, in significant ways, lose: the pressure kills Chaffley, Marston compromises what he believes in, and Ewart is finally rebuffed of “the moment for which he was made” by circumstances beyond his control. This is, then, a moral tale and one which can only be given tragic shape.

These are “moral” books for the narrative: the death of Curtin and Chaffley’s successes, the battles over bank nationalization, the 1949 miners’ strike, the re-emergence of Mexico as a political force, the intensive battles of the Labor Party, as of Communism and the “groupies”, the left revolution, Communism and the subsequent election campaigns (which eventually killed Chaffley), the “bleeding” of Ewart as ALL leader in the anti-Communist reformulation campaign, the Marston affair and Ewart’s prolonged (and increasingly emotionally taxing) expedition in front of the Royal Commission, and — a gripping climax — the Labor Party split.

Bob Ellis and Stephen Ham say (superficially) say nothing about trying to transcend the obvious of the story well. That is not to say that they get every detail right, as is attested by commentary in and between the newspaper editorials. It seems a rather simple matter to find the scenes screened and since the scenes were screened and since. Sometimes major details are changed for dramatic effect, of which more below. And Ellis himself has claimed that the script was sufficiently modified in the course of production, and without his agreement, as to qualify its historical accuracy.² But the writers do know their material, and they do distill a

workable script from the mountains of subjectable speeches recorded in Marston and in the newspapers and memoirs of the time.

Further, they deploy dramatic conventions to good effect. They create a discrete observer/chorus in the figure of the (fictional) journalist Ben Tate: a historic and topical commentator on the heroes of the protagonists, but a “secret character” in the struggle who is there (for us) when the last word is said. The issue of cross-cutting between groups of protagonists as they react differently to the effects of some reaction the drama works well. Indeed, the device of observing people while they listen (for instance, Marston and his wife listening to Chaffley on the radio, the Catholic Action Group listening listening to Ewart, Ewart registering election results) becomes a recurrent and dramatically effective device — and affirms the conviction of radio in contemporary life at the time. The marriage of actual and reconstructed material to provide “historical” comment can be on events as they unfold and to convey the “normality” of the scenes in context. The production values, and the attention to detail are impressive: the scenes look very good despite the decision to certain ones by shooting on video. Indeed, as an instance of technical proficiency and composition the scenes deserve accolades, with the possible exception of its musical score (which is stereotypical and at times so heavy-handed as to suggest an ironic counterpoint to the current mood of the script), and its misplaced emphasis — even when using it — on actors creating winners of their subjects (which is almost too self-conscious, and hence distracting). Nonetheless, the principal actors — Ed Devereaux (Ben Chaffley), John Marston (Robert Marston), Simon Chilvers (H.V. Ewart), Ben Ham (Ben Tate), Arthur Calwell, Gary Hays (Fred Daly), Nick Tate (Les Haines), Graham Ross (Arthur Padden) — give uniformly strong performances within the constraints of the script.

Where the script begins to show, however, is at those points where the scriptwriters choose to cross dramatic borders. One such as single (and it is far from the only one) is in their treatment of the 1948 miners’ strike. Chaffley and his allies are here depicted as having little choice but to deploy troops against striking miners because the government has been forced into an untenable situation by the

THE MAIN BELIEVES IS A
STORY OF THOSE UNIVERSALS
— LEADERSHIP, AMBITION AND
POWER — AND A STORY ABOUT
WHAT AMBITION AND THE
PURSUIT OF POWER DO TO
THOSE WHO ASPIRE TO LEAD.
THIS IS, THEN, A MORAL TALE
AND ONE WHICH CAN EASILY
BE GIVEN TRAGIC SHAPE.



THE LEADING PLAYERS LEFT TO RIGHT: RAY MUNNINGS (RAY MUNNINGS), ARTHUR CALWELL (JOHN BLAIN), FRED EBY (FRED FUNN), ROBERT MENZIES (JOHN GORTON), BOB FUNN (BOB FUNN), JOHN GORTON (JOHN GORTON), BOB HAWKE (BOB HAWKE) AND BOB HAWKE (BOB HAWKE)

Communist-led executive of the mining union. Other scenes in these episodes, however, have suggested a radically different story. Edgar Ross, for instance,

has argued that the union leadership tried to prevent the strike,¹ and (I have here said that) the union executives offered terms which the government simply would not listen to or negotiate the "strike-breaking" aspect, because Chifley had his own craft to hook the power of the Communist narrative. The researchers for the series should have felt obliged to speak to the former Communist union organisers, Edgar Ross, and to be cognisant of the views of "the other side". The point at issue is demanded that compromise adjustments, but neither should they oversimplify a complex situation. In fact, the solution they opted for had the effect of refusing to concede that Chifley too was a politician, playing hardball politics. And this highlights the overall malaise, the soft case of the series.

In the version Chifley is the steeliest man around whom labour mill and scheme. Whenever other script changes were effected in the course of production, it is evident that this sounds with Elia's intention: for his subsequently described Chifley is "the salary hero – a lonely childless man of sterling rural working class intellect and forensic dexterity."² Accordingly, Chifley is characterized chiefly by his gentle forbearance. Most of the time he is reading, exultated, handling old disputes rather than entering. Granted he is, above all others, the keeper of the flame, but his epic grandeur prevents him from getting down into the gutter where mainstream politics flows. And so the small-minded, the pragmatists, the cynics – in a word, the politicians – drop away from him until eventually, inevitably, they desert him. All this is very moving. But this sort of emotional heroisation diminishes Chifley as a politician, misrepresents the struggle of the Labor government, and down-changes every other figure in the series.

The *True Believers* diminishes Chifley not only by failing to show him as a concrete and ready to engage in "concrete politics", but also by failing to convey the context of his program. Chifley was not the sole author of this program, but along with his colleagues and a collection of brilliant businessmen (his "official family"),³ was a key proponent of detailed plans for a new order. This was a time when Labor had a philosophy and a program, and could show the link between ideas and a pragmatic blueprint for society. The details are

easy to discover – in the landmark White Paper on Full Employment (1945) for instance. The version, however, has a hard time discerning what is particular Labor was trying to achieve from *The True Believers*, where Chifley's major speeches are inspirational, not programmatic. This emphasis on ideology rather than content misses a chief strength of the ALP in the Chifley period.

One of the most striking things about talking to people who joined the Liberal Party in the late 1940s is how strong the Labor Party was then seen to be: they joined because they feared the Curtin/Chifley-style ALP government would demonstrate a government. It is worth recalling, too, that the non-Labor parties' hold on power in the early 1950s was precarious – elected trends flowed steadily Labor's way after 1949, with substantial improvement for the ALP in the 1951 federal elections, every State but South Australia returning a Labor government by 1953, and the widespread expectation that Labor would rarely win nationally in 1958. The Peters affair and the split in the ALP – on both of which the series is very good – changed all that. Still, it is wrong retrospectively to misrepresent the preceding years and suggest that Chifley's was always a marginal and ecological government in the 1940s and that once out of office it was assumed banished for years.

The series takes the easy way out with Menzies, showing him as an oily and pragmatic opportunist, who justifies his plays to himself as "just politics" while posturing to Peters at home about being a truly moral man. Again, subsequent commentary by Elia confirms that this was always the intention – he describes Menzies as "the manipulating villain, a self-made boy anxious and conscienceless effort – moved to heights of self-loathing." Not surprisingly, this has attracted outrage from his family,⁴ and an extraordinary defense from John Boney (the actor who played Menzies) that "my thoughts lie through the hall of fame will surely be eclipsed by the dazzling sun of the rail for Robert."⁵ Such a representation cannot account for the affection and warmth for Menzies held by those who worked with him.⁶ More importantly, for a series concerned with belief, this approach emphasizes pragmatism at the cost of understanding the philosophy that would dominate the politics of the 1950s and 1960s.

The implication is that the non-Labor side beliefs are unimportant: the experience of manufacturing plants will always override them. Of course Menzies did develop as a strategist and manipulator of the first order, capable to the series shown of capitalizing on the "Rail Threat", the Peters affair and Labor's internal dissension to destroy

the ALP's *champions* of government. But to imply that he was not seen then that is absurdly to underestimate him and to miss the other side of the battle of ideas. The new Labor side, too, developed a principled blueprint for post-War society, which was at odds with the Labor program. Again, the debate was easy to locate – in the Institute for Public Affairs publication *Looking Forward* (1944), for instance. Menzies and his allies believed in this program. What is more Menzies was able brilliantly to convey the substance of that program into the public sphere, and in a way that was public sense. A notable instance of this was his appeal to “the forgotten people”, as Judith Klein has shown.¹¹ Further, the new Labor side, in parallel with the establishment of the Liberal Party, set about constructing cross-party parliamentary networks specifically concerned with generating the ideas that would form their political consensus. Yet this series seen “true believers” only by definition only in the Labor camp. There has been a tradition in

the series’ argument.¹² Some may recall a considerably more positive portrait in an ABC-documentary, *Late a Summer Storm*, screened perhaps 15 years ago (and now in the National Library collection). Further, in late 1988 ABC Radio National ran a series called “The Doc”,¹³ consisting of reminiscences from those who knew Brett, which – coming hard on the heels of *The True Believers* – served to play up the many dimensions of the man and to show how limited the portrait in *The True Believers* is. I will suggest below that dramatic conventions render that biographical drama played (in part in the way Brett was represented in the series, but first let me note one more way where *The True Believers* wants to diminish rather than to reveal.

The roles of women deserve comment here in terms of what the series implies about gender relations in the 1940s. Women are depicted only as supporters of strong men – wives or secretaries. Each of the key figures is represented in a tight partnership – Ben and Lucie

CHIEF, Bob and Peggy Menzies, “The Doc” and Mary Alice Ross, Edgar and Tess Ross. This play has dramatic purposes: the women are confidantes, to whom strategy and emotions can be explained (and thus made clear to the audience in their turn, they are represented as those who are capable of generating strategy and bluster to speak for common sense, and whose partner (for all the real danger and emotional manifestations of “been games” Chieflay’s [fictional] secretary, Elsie, in particular stands for so in the [often silent] women, signaling through changes of expression the inevitable real towards which he is being driven. Nonetheless, there is no issue within this construction of conversation for representing these women as strong persons, actors within the drama in their own right. Perhaps the intention was to indicate that women simply were more constrained in the 1940s. Looking at the struggles mitigated by women’s involvement in the 1940s would quickly thus represent,¹⁴ the entry of women into federal parliament and the more well explained dynamics of a partnership like that of Joe and Lind Lyons¹⁵ should have given further pause to reconsider. Most particularly, the extent of these individual women have not been well served by this representation. The exceptions must have known, for instance, that Mary Alice Ross

Australian historiography that represents Labor as the party of initiatives and non-Labor as the parties of reaction, but this tradition has been corrected by work that shows how important ideas and the status of governing ideas have been in assessing non-Labor politics.¹⁶ But at the series is primarily concerned with understanding Labor politics in this period (and the self-destruction within the ALP), the larger context in which the party operated must be more fully rendered. For *The True Believers* to ignore the counter-revolution in historiography is to misunderstand our recent history and to misunderstand the nature of the conservatism Labor faced in the 1940s and 1950s. Yet all this is an effect of the way the series chooses to misrepresent Menzies.

The Commonsense leadership, and Edgar Ross in particular, is even more seriously misapprehended. Not only, as already shown, is Ross’s account of the 1949 miners’ strike given no context whatsoever, but also Ross is portrayed as an unthinking extreme rightist, speaking only in slogans, and sacrificing everything to his determination. This does not accord well with the Ross one finds in his books, or can tell see in public performance. Further, the series takes considerable liberties with Ross’s broader relationships, portraying questionable confidantes between Edgar and his brother Lloyd (one of Chieflay’s “official family”) and showing Edgar’s wife Tess taking Lloyd’s side against him when at first Edgar and Lloyd had no contact at all during this period.¹⁷ Indeed, the series even makes Ross’s children younger than they were to enhance the supposed danger to which their father’s political extremities exposed them. What the series presents here is a stark re-broadcast, type designed to evoke a knee-jerk response from its audience, and therefore directly counter to their claims to be faithful to the broad historical record. Surely this is much more than a matter of “minor performer issues” (see below) as the ABC was best to claim in the face of criticism.

Even, too, undergoes some simplification in *The True Believers*. He is allowed to play in only one key the contradictions, inscribed in disjunction with a messianic belief in his destiny as leader of the ALP (as government). He was certainly all of these things, but he was more complex and more puffed than the series can allow. Nonetheless, as if to shore up the series’ interpretation, much subsequent commentary by people with a special interest in the series played up Brett’s alleged “democratic”, and subsequent decline (portrayed, according to Ellis, into *Nicholson’s* disease).¹⁸ Yet the extent to which he ever (Brett) affected his political leadership is still a moot point, and his biography does not sit well with

DAVE BROWN SPEAKS
A. A. BENTLEY
JOHN CURRIE AND
MARTIN DUFFY (HARRISON)
(MURRAY GAY)
WOMAN OUT THERE
STRAUSSER



Now it is time to go back to the experts' series to give us insight into the many-sided nature of the events which shaped our recent history? It seems clear that the makers of *The True Believers* believed that the story could only be made accessible by generalising, by simplifying and by personifying history, battles and alliances. Such an approach inevitably emphasises the perspective of the heroes at the expense of all others. But to really understand the period we need multiple perspectives. Those who share the belief in the importance of their period and the necessity for it to be understood, may well feel short-changed, for the story of racism monumental in this article. In defiance of the critics, it has been argued that it represents what the period was like (i.e. writing others, Fred Dike)¹¹. It clearly appeals to the memories of those whose first (and Labor) political memories are of that time (as Philip Adams reminds)¹². And from the ABC itself has come this defence:

Mr Ellis, alleging inaccuracies, really deals with issues performance issues rather than serious questions of fact which would demand the work of *The True Believers* at a broad historical record. What the drama hopes to achieve is a portrayal of historical events and personalities which, while perhaps not factual in every detail, will nevertheless convey the atmosphere and overall sense of events and personalities of the time. It is just one portrayal of the record of what happened. Changes certainly were made, always towards the more dramatic scenes. The message, we contend, is not of the characters... In fact some composite characters. Whims or changes were made were accepted so that the story ultimately could be produced and not remain a failure long at someone's bottom drawer.¹³

None of these responses can account for the failure to find such ideas, the caricatures of Edgar Bann, the decorated patterns of Evans and Morrison – all of which are matters of interpretation. The interpretation, as it has been suggested, is unambiguously monumental historicism.

The issue of *The True Believers* brought to mind a distinction once made by a political scientist between "man" parties and "menor" parties.¹⁴ The argument was that some parties are more concerned with power and the appetites of voting as power (usually, though having been in power for longer periods and knowing what it takes) than with philosophy. These become dominant parties, "man" parties. Other parties are so indebted to a philosophy that they will sacrifice power to the "pursuit" of their ideas. Once out of power, however, they may become so concerned (and internally divided) about principles that they become even more moderate – those are the "menor" parties. The Labor Party, in this sense, bears the hallmarks of a "menor" party. It is the only party, as I have suggested, that is able to do so – "true believers", the only one concerned with (and fully divided over) ideas. There is always, within the Labor Party – and indeed all parties with an unambitious philosophy intended to reform their programs – a tension between what philosophy dictates and what the real pressures of power demand. Can these be balanced, and if they cannot will ideas or pragmatism win? Clearly, appeals to "tradition" (which popular in the Labor Party) are usually appeals to ideas. The series concerns what "true believers", therefore, does up into a revisionist tale on Labor history. But what the "menor" party metaphor was intended to expose, and what the series suggests, is that the cost of "true belief" may be defeat.

Yet that is only part of the story: the Labor Party was strong, was fully capable of dominating the hard graft of cabinet politics in the 1940s. Indeed, it is only by retrospectively reading those years in the light of the culture-war dimensions of Evans's leadership and the Labor split that the myth can be sustained. There is no denying the consequences of everyday politics to a tragic implosion of inevitability. There is little need of the contingent, the unpredictable (that is to say, of what it was really like) in *The True Believers*. And in case we miss the point, there are comments like Bill McKillop's "We think we are winning, but we never do."

The modernists agonised in the dreamlike maze made of Evans, to whom, significantly, the final words go. The final scenes are set in King's Hall, where Evans delivers those lines to the journalist, Ross Taylor:

This is where we had Jack Carmichael. There's where we had Ben Chifley – if the good Lord had not sent money he'd have made me damn glad to see the 1951 referendum. There's only one truly grateful way out of Australian politics – it's to be a coffin. You have all the dignity of death plus a 21-gun salute and lots of flowers. See that way...

The final shot, in the oval cinema roll, and the background music changes from "To be a pilgrim" (which has been Evans's theme) to

"Jerusalem", is of Evans walking alone down the steps of Parliament House. Here, as this too is read, in the light of the debates we have witnessed, and knowing that the Evans was to find no peace, with the end of his political career, but an unrequited refuge period in NSW Chief Justice during which he was increasingly infirm and experienced the loss of his powers and competence. Is this not another version of the harder, better, but barren, "the single most representative character" in the construction of national identity?¹⁵ Is this not, to pick up a strand from Roy Evans's previous article in this journal on *Shane*¹⁶ another appeal to the "myths of... a desperate people who treasure the struggle which is never lost."¹⁷ The type may be ubiquitous in the Australian mind set, but the appeal is winning this. The sentimental sentimentalism of Chifley, the rejection of all Evans's agonies to the instruments of "like battle"¹⁸, these strategies remind us of Roy Wilkins's pathos comment: "There is no vision here, but an acute observation of what a mass culture wants to see and hear. Heart strings ringing, but don't vibrate."¹⁹

The effect of a series like *The True Believers*, putman as it is, is unarguably a profoundly cynical view of life. It fails to engage with the substance of the battle of ideas – the battle of ideas – (including) ideological rhetoric the common: the clash that there is a dichotomy between "true belief" and pragmatic action – an unmistakable indicator of a "menor party" methodology. In this it is only a product of the 1980s, when Labor governments have learned the implicit message this series encapsulates, and have – to all intents and purposes – sacrificed principles to the progression of power. In the 1940s experience, when the ALP achieved a unification of ideas with a program might have been used to show that it does not need to be like that. I suggest that there were heroes of politics in those days, and that they failed. It gives the impression that the major battles have already been fought. The message is unambiguously "We think we are winning, but we never do." What price social reform now?

FOOTNOTES

1. *The True Believers*, presented by Ross Taylor, Centre and Carroll in association with the ABC. Written by John Ellis and Stephen Barber. Executive Producers: Lesley Levy and Matt Carroll. Director: Peter Falk. Screened twice on ABC TV, 12 June to 2 August 1984.
2. See Kenneth Grant Henderson (The Weekend Australian, 6-7 August 1984), B.A. Schwartz (The Australian, 4 January 1985), Edgar Bann (Shane Morning Herald, 2 Feb 1985), and The Australian, 18 January 1985; Henderson's introduction (The Australian, 20 Feb. 1984) and The Australian, 18 January 1985.
3. John Ellis, "History in the Making", The Australian Journal, 17-21 December 1984, pp12-13.
4. Edgar Bann, *The Believers* Morning Herald, 2 Feb. 1985.
5. Ellis, op. cit. p12.
6. L.F. Campbell (Editor) a paper on Geography (Jocks), Angus and Robertson, 1980, pp 256-7.
7. Ellis, op. cit. p12.
8. Heather Henderson Henderson, The Australian, 30 Jan 1984, and The Australian, 18 January 1985.
9. John Bann, The Australian, 8 August 1983.
10. See Henderson, *The True Believers*, 8-11. Henderson's review: *Shane Morning Herald* and *Observer*, 1984.
11. Judith Brett, "Whitcomb: Fragments of History", *Meaning*, 41, 2 (1984), pp 232-41.
12. David King, "Laborism and/or Conservatism in Australian since 1944", in S. Bialyst and J. Walter (eds.) *Continentalism (Queensland and Australian Society)* (Melbourne: Oxford University Press, 1983), pp 122-63.
13. Edgar Bann, The Australian, 18 January 1985.
14. Fred Dike, "History is like a war", *The Weekend Australian Morning Herald*, 27 June 1985, Ellis, op. cit. p 12.
15. John Trevelyan, *Evans: Politics and Power* (Sydney: Angus and Robertson, 1974).
16. ABC Radio National, *The ABC Radio National* with P. Evans, 24 Sept. 80 September and 7 October 1984.
17. Roy Jenkins, in J. Irving, "Witnesses to the last days of World War II", 1985 (1984) "Heterogeneous group", *History*, 58, 1985.
18. Roy Jenkins, *A Political Life: How I saw it* (London: Melbourne: Penguin, 1987).
19. Geoffrey Blainey, *The Discovery of the White Australia in the rest of modern era, literature and ideas* (Melbourne: Macmillan, 1986), pp 67-8.
20. G.M. Wilson, *Women in the World* (Sydney: George Allen and Unwin, 1967).
21. Heather Henderson Henderson, The Australian, 18 January 1985.
22. *Shane Morning Herald*, 27 June 1985.
23. Philip Adams, "Only you, believe me", The Weekend Australian, 24-26 June 1985.
24. Ian McEwan, *Among Dancers of Toleration*, ABC Sydney, The Australian, 11 January 1985.
25. Samuel Lubell, *The Fate of an American Political Machine* (New York: Doubleday Anchor Books, 1958), chapters 10-11.
26. S. Bialyst, "History, History of History: Literature, in the middle Construction of *Shane* (Sydney: Sydney: Allen and Unwin, 1984), p 118.
27. Raymond Brown, "Whitcomb: Editor's Fall, history" (Sydney and Another Australian Legend), *Commonwealth*, 7 January 1985, p 43.
28. Roy Wilkins, *Letters to Allen on the reading from *Shane* (London: Conway/Mosley and Longman, 1985), p 23.*

PUT YOURSELF IN THE PICTURE



S U B S C R I B E . . .

TO CINEMA PAPERS, AUSTRALIA'S LEADING FILM AND TELEVISION MAGAZINE. CINEMA PAPERS IS PACKED WITH FEATURES, INTERVIEWS, NEWS, REVIEWS, AND THE ONLY COMPREHENSIVE PRODUCTION GUIDE TO WHO'S MAKING WHAT IN AUSTRALIA * IN EVERY ISSUE YOU CAN READ IN-DEPTH INTERVIEWS WITH LEADING FILMMAKERS AND ACTORS, HERE AND OVERSEAS; REVIEWS BY LEADING WRITERS OF THE LATEST RELEASES; STORIES ON THE BEST OF MAINSTREAM AND INDEPENDENT FILMMAKING IN AUSTRALIA; PROVOCATIVE, ANALYTICAL FEATURES ON THE ISSUES THAT MATTER IN FILM AND TV; COVERAGE OF TECHNICAL DEVELOPMENTS; AND A COMPLETE LIST OF THE LATEST CENSORSHIP DECISIONS



CINEMA PAPERS SUBSCRIPTIONS

I wish to subscribe for

- ☐ 6 issues at \$28.00
☐ 12 issues at \$52.00
☐ 18 issues at \$78.00

Please ☐ begin

- ☐ renew my subscription from the next issue

I originally subscribed to

- ☐ Cinema Papers
☐ Filmviews

Note: If renewing your subscription please state your record number _____

Total Cost _____

ADDITIONAL ITEMS

1. CINEMA PAPERS GUIDE TO

FILMS AND VIDEOS IN DISTRIBUTION

I wish to order the Catalogue Update

- ☐ One Year (Three Updates)
 (Includes Postage)

Total Cost \$ _____

2. BACK OF BEYOND:

DISCOVERING AUSTRALIAN FILM AND TELEVISION

I wish to order _____ no. of copies _____

- ☐ \$24.95 per copy
 (Includes Postage)

Total Cost \$ _____

3. BACK ISSUES

I wish to order the following back issues

- ☐ CINEMA PAPERS issue nos. _____

- ☐ FILM VIEWS issue nos. _____

- ☐ 1-3 copies @ \$4.50 each

- ☐ 3-4 copies @ \$4.00 each

- ☐ 5-6 copies @ \$3.50 each

- ☐ 7 or more copies @ \$1.00 each

Total no. of issues _____

Total Cost \$ _____

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

COUNTRY _____ POSTCODE _____

TELEPHONE HOME _____ WORK _____

Enclosed is my cheque for \$ _____
 or please debit my

- ☐ BANKCARD ☐ MASTERCARD ☐ VISA/CARD

Card No.

Expiry Date _____

Signature _____

Cheques should be made payable to
 MTF PUBLISHING LIMITED

and mailed to:

MTF Publishing Limited,
 43 Charles Street, Albionford, Victoria 3047

RE ALL OVERSEAS ORDERS SHOULD BE ACCOMPANIED BY
 BANK DRAFTS IN AUSTRALIAN DOLLARS ONLY

INTERNATIONAL RATES

	4 Issues 1 Year	12 Issues 3 Years	18 Issues 5 Years	Back Issues Add on Price per copy
Zone 1:	Surface	Surface	Surface	Surface
New Zealand	\$5.00	\$5.00	\$7.00	1.20
Malaysia	Air	Air	Air	Air
	\$8.00	\$8.00	\$14.00	\$4.00
Zone 2:	Surface	Surface	Surface	Surface
Malaysia	\$8.00	\$8.00	\$7.00	1.20
Phil	Air	Air	Air	Air
Singapore	\$8.00	\$7.00	\$14.00	1.20
Zone 3:	Surface	Surface	Surface	Surface
Hong Kong	\$8.00	\$7.00	\$14.00	1.20
India	Air	Air	Air	Air
Japan	\$8.00	\$17.00	\$44.00	\$1.10
Philippines				
China				
Zone 4:	Surface	Surface	Surface	Surface
USA	\$7.00	\$7.00	\$14.00	1.40
Canada	Air	Air	Air	Air
Middle East	\$5.00	\$15.00	\$47.00	\$4.20
Zone 5:	Surface	Surface	Surface	Surface
UK/Europe	\$7.00	\$7.00	\$17.00	1.50
Africa	Air	Air	Air	Air
South America	\$7.00	\$15.00	\$44.00	\$1.20

SUPPLIERS QUIET

DONNE NOONAN, general manager at Samuelsen's in Sydney, was trying to be optimistic about the slump in production. He estimated that both commercials and features were down 50% on last year — and last year wasn't all that good, either!

He said that Samuelsen's see less at risk outside the slump, but it looks as if significant change will not take place before September. Some of the recent problems have been cancellations, owing to the Sydney run. The positive side of this is that Samuelsen's has had more time to devote to modifications and R & D.

The new CCD chips have improved the quality of video assets and the focusing, synchronization on the Am 3 decks have now been fitted with a thicker-than (at 25fps) manual iris, into glass (with a high/low override) video split. It can be flipped in or out and there is no inter-ferance if run from the same battery as the camera. Peter Holmes in Melbourne also mentioned that they now have the DINITZ colour CCD split for the Am 3.

They have added a swing-away bracket to the 6 1/2 inch main lens for easier lens changes and gale checks, and have changed the focus bar on the Canon 600 and 880mm telephoto lenses, so that one revolution of the focus control wheel gives a full rack of the lens.

They have also spent some time on the main reason for the new Jai Jet Ranger helicopter. The remote control has will now allow a tilt during climbing, has full speed and iris control, footage and camera speed and an on/off remote on the green-screen high definition monitor. You can even shoot high speed and control it all from the remote first set on your lip.

New rental items available from Samuelsen include the big Am 12 & HMI with the (was for it.) Arris motorised stand, which takes all the leg out of lifting the light up to its full height of around five metres.

Samuelsen has the new Bencore CTV 6 687, which is the latest CCD camera and SP recorder, and the CTR 35 portable VTR for rental and playback. Both of these units give great pictures.

You may remember John Scallie passing the Panasonic Pointo lens at the last issue of *Cineaste* Paper. There is a fully asphalised set of lenses in some unusual mountings: 18, 14, 5, 17, 5, 21, 27, 35, 44, 50, 75, 100, 150 and 200mm. There is also a 17 75mm zoom.

Peter Holmes, manager at Samuelsen (Melbourne), added that they also have the Tiffen Pro Mangin Filter, which should take the place of the acrylic SuperFrees, of which I've scolded my share.

Peter said that he was getting good reports on the Panasonic E Series zoomorphic lenses that are being used on the *Boyz n the City* feature, *Heating*. *Boyz n the City* is using the Panaflex Platinum camera. He also commented that Melbourne's weather has been terrible. For further details contact Samuelsen's Film Services in Sydney on (02) 43 8844, in Melbourne on (03) 646 3044 and Perth on (09) 362 4466.

JOE LIVES from Ash is hardly likely to admit to any difficulties in settling into the new Australian premises — he designed the new layout. Apparently the changeover has been smooth, and he reported that the staff are still getting used to having windows, after living in a bunker at Epping, even if the only view is of the three television towers on the hill. He is busy working on the Telecine and sound facilities, and the

THE SLUMP IN PRODUCTION ON BOTH FEATURES AND COMMERCIALS HAS STARTED TO HIT THE HIRE COMPANIES AND SUPPLIERS OF EQUIPMENT. COMBINED WITH THE LOSS OF SALES TAX EXEMPTION, IT HAS MADE IMMEDIATE JUSTIFICATION OF NEW EQUIPMENT PURCHASES DIFFICULT.

lab is putting on a new staff — overall, however the mood is positive. The new Ash address is 47 Hawthorn Parade, Arncliffe, New South Wales, Telephone (02) 906 8180.

JOSEPHINE COOK has taken a leave (plunge) with the opening of her new film editing and make facility at (and called) Story-Once Australia Street, in Camperdown. She has taken over the Superline Squares equipment and has tried to preserve the local of facility she worked had been available when she was sound editing. Believing that some of the available make make sound edit rooms will have trouble handling 'speakers' she has created an environment that allows clients to receive their own sound editors in the studio post-production. You can call Josephine on (02) 560 3535.

IT WAS PLEASING to see that Tim Siskel has been recognized with the MfM Award for Cinematographer of the Year from the Australian Cinematographers' Society. He also received the ACS Golden Tripod Award for the cinematography on Ben Lawton's *Gargam*. His reported comments on *Zeroes* on making Fay and Kodak sticks on the film made me wonder at Harewin's congratulatory ad in the same issue claiming that it was shot entirely on Fuji. I can only guess at what the reporter meant by saying Yuri used "Kodak for low speed filming and then continuing with Fuji when the light dropped". Maybe it was the second!

Congratulations to all other ACS winners, including Jim Frouser, Paul Nichols, David Peck and Glen Carverton for their Specialised Cinematography Awards.

I'VE BEEN LOOKING closely at the Super VHS equipment available and was pleased to be invited by the people from Ace Sales to a display of their range of S VHS gear. Glen Morris has pulled together a complete system from Boxy/Boxch which includes the full size S VHS CCD camcorder and the VHS C version that has hi fi stereo audio. There is the 48cm multi input receiver handling Composite/RGB/Y-VHS, a time generator and edit controller. He also showed a double 1/2 Den timebase corrector that will obviously be required to allow the S VHS format to deliver as personal. Even if you missed the display in Melbourne and Sydney you can get full details and prices from Ace Sales on (02) 398 9439 or P O Box 323, Bayside Junction, New South Wales 2023.

I HAVE ONLY NOTED the obituary comments of the death of Joe Rozon, who died suddenly in Perth on 1 March. Joe was one of the guests at

— CONTINUED BOTTOM OF FOLLOWING PAGE



Special Report

► by Colorfilm Technical Manager

Dominic Case

SUPER 35MM

The revolutionary format

ONE OF THE most distinct features of the film and direct is a mechanical consistency over the years. While reels has shifted from two each spool tape through one each to the ever-increasing range of half each tape standards, and now into digital signals, film has maintained square and speed. This year is the centenary of 35mm film, first used by George Eastman and Thomas Edison in 1889, and there have been so many that minor adjustments exist being standards since the 1930s. Film is still the same width, has the same number of perforations of the same shape per frame, and runs through cameras at the same speed as it did then. It's true that there have been slight changes to the frame shape and the soundtrack, but all these changes have been — in computer-speak — backward compatible. In other words, the new technique has not affected the use of old films or equipment in any way.

WIDER AND WIDER SCREENS

When the dimensions of 35mm film were thought up, before the turn of the century, a frame was of roughly an inch by three quarters was sealed in. This used the entire width of the film, and left usually no space between one frame and the next. When soundtracks were added to film, the running speed was increased from 16 to 24 frames per second. The image frame was made about 10 per cent narrower to make room for the track, but instead of an almost square picture, the height of the frame was reduced by the same factor, thus keeping the aspect ratio of 1.33 to 1, as before, but introducing a massive increase of waste film between each frame. Pull-downs of course remained at four jerks per frame. This was known as the academy or Movietone frame.

Although this aspect ratio has been maintained for some film applications — 35mm for example — and for television (one of the few consistent standards for TV in fact), Hollywood soon looked for more impact in the theatre by widening the image, and so making use of peripheral vision. A host of techniques arrived in the 1930s, of which

FILMS HAVE CHANGED SIGNIFICANTLY SINCE THE THIRTIES, BUT NOT FILM — WE HAVE HAD 35MM FOR A CENTURY NOW, AND MOST OF ITS SPECIFICATIONS HAVE NOT CHANGED IN MORE THAN 30 YEARS. SO WHAT KINDS OF CHANGES WILL A NEW FORMAT LIKE SUPER 35MM BRING TO THE INDUSTRY?

Cinevision is the name that survives to represent them all. These techniques make use of the full available frame area in the film, but use an anamorphic lens to broaden the image onto twice the width on the screen. This gives an aspect ratio of about 2.35 to 1. Naturally the same type of anamorphic lens is used to squeeze the image in the camera, so that a wide view is concentrated onto the negative in the first place. What projectionists and the public know as Cinevision is known by cinematographers as Panavision, and it is this company that has perfected the optical miracle of designing camera lenses that focus, zoom, and upstage at the same time.

The other approach to wide screen film presentation could also be called short-screen panvision. By cropping the top and bottom of regular academy frame image, the aspect ratio is automatically increased. Choosing a shorter focal length lens for the projector now widens the image and assumes it to full screen height. The commonly accepted standard ratios are 1.85 to 1 here and the UK, but a slightly less dramatic 1.66 to 1 in the US and Europe. This format has the advantage of simpler optics both in the camera and the projector, but as it uses less of the available negative area, the image on the screen suffers from poorer resolution and graininess, and needs more project illumination than a conventional academy presentation.

Over the past 30 or 40 years there have been many other approaches to the problem of getting more image onto the screen. These have ranged from VistaVision, in which the film was turned on its side like a still camera, to Techniscope, in which an even shorter frame height is used, together with a two-part pull-down. These other systems never became established as major production systems because of the substantial hardware changes required.

What is known as the Super 35 system is in a sense a synthesis of the successful wide — or very wide screen systems under conventional 35mm four-perf film. Surprisingly it is not as new as many people might think. In fact the first use of Superimage was in 1954, in which an aspect ratio of 2.1 was obtained, in 1956 the frame dimensions were modified to give an image that was compatible with Cinemascope, at 2.35 to 1.

— JIMMY HODGEN, SUPERVISOR QUEST, CONTINUED

last year's SMPTE conference in Sydney and I met him on one of the discussion panels. A good American television engineer and host a conversation, Joe held dozens of patents and was involved in the development of the first colour videotape recorder at Ampex. In 1957 he developed the first electronic video colour system using recorded pulses on the edge of the tape. In 1959 at the Ampex booth at the first US Trade Fair in Moscow he recorded the unprecedented debate between Nixon and Khrushchev and when the tape was shown on US network television it apparently received the highest Nielsen rating recorded. Another piece of television history and another important participant whose contribution should be remembered. ■

Interestingly, one of the major applications in the 1960s was for prints exported by Hollywood to South America. It turned out that higher ticket prices could be charged for wide-screen films, and so a number of conventional flat productions were reshaped into squeezed formats for export.

However, in the 1960s, grain was a much more dominant factor than today, and the reduced negative area that was used for the Supercope system (as it was then called) led to unacceptably poor image definition, and the designers moved on to other approaches.

REBIRTH OF SUPER 35

In the years in between, negative emulsions have become finer and finer grained. At the same time filming techniques have called for greater and greater screenability in camera sets-ups. The idea of squeezing image over the entire width of the film, including the sound-track area, re-emerged a few years ago, and was first seen in versions of the film *Greysteel: The Legend of Tarzan, Lord of the Apes*, shot by John Alcott.

A year or so later, the Western *Silverado* was shot by John Bailey using the same technique. It gave them the big, wide deep look of the old Westerns, with the width of 'Scope, but much more depth of field than we have been used to. A number of other producers followed in short order, and Australian filmmakers were as keen as any others make use of the technique.

A documentary – *The Last Jiffies* – came first, shot by John McLean, followed shortly by two features – *Beverly Hills Cop* and *Andrey*, shot by Dean Semler, and Paul Murphy's photographer on *Dead Heat Drive-In*. Several other features have followed more recently.

Super 35 uses the full width of the negative area – from perf to perf – to record the original image, with conventional, or spherical lenses. An optical printing stage is used in duplication, to squeeze that wide image into the normal projection width, and to leave room for the soundtrack on the prints. If the print is to be released in Cinemascope, the the image is squeezed about 1.5 times and stretched to about 1:1 screen original height, so that only the middle section of the negative – top to bottom – finds its way on the dupes for release printing. For

a conventional 1:85 release, a total reduction of about 10 per cent flat is used in duping. Squeeze can also work very nicely, with a straight blow up onto film in intermediate negative.

On the point of image size, a normal 1:85 wide-screen picture uses a negative area of 388 square inches. An anamorphic extraction from a Super 35 negative, by comparison, uses 372 square inches – almost exactly the same area. However, the 'Scope print is much larger – an area of 648 square inches, so that much more light is available for projection.

The advantage of this technique is that the cinematographer is able to use conventional spherical lenses, allowing a much greater choice of lens type, focal length, motion range and depth of field, as anamorphic lenses are commonly held to give less depth than oversampling sphericals. (By analogy this is a logical snip – a lens that has to zoom over a wide range of focal lengths, from sharply over a deep range of subject distances, and do all this with an anamorphic ratio of two to one, is a tall order and I take my hat off to the optical people who can make it work, but the Super 35 approach means that the anamorphic element can be taken off-camera, and locked into position on an optical printer bench, where it can operate with a fixed focal length and a fixed copy ratio.

There is another apparent advantage in these days when any production has to have an eye to a TV release, or the domestic video market. To date, television is universally a 1:33 to 1 ratio, leading to the common difficulties of fitting a 1:35 wide image onto a narrow screen. Cropping and pan-and-tilt are usually lost to compromise, where a cinematographer has used the full width of the camera screen only to end up with a video version that shows two noses talking to each other, or – arguably worse still – a beautifully composed shot with a series of rebreathed pans as the television picture chases the cut around the screen. Although no one can make perfect compensation for 1:35 and 1:33 in the same shot, Super 35 offers the cinematographer the opportunity to shoot a 1:33 image in the full height of the camera frame, but restrict important subject matter away from the top and bottom of the frame, so that they will not be lost in the cut to release.

© VICTORIAN FILM LABS.



VICTORIAN FILM LABORATORIES PTY LTD

Specialists in:

35mm TO SUPER 35mm

SUPER 16 TO 35mm BLOW UP

VIDEO TO FILM TRANSFER

and of course Eastman, Black & White and
Reversal Processes

FOR QUOTATIONS ON YOUR NEXT FEATURE,
TELE-FEATURE, MINI-SERIES, DOCUMENTARY ETC.
PHONE VFL THE INDEPENDENT LAB: (03) 818 0461
FAX (03) 819 1451

THE FRAMELINE - WHAT'S IN AND WHAT'S OUT

Once the decision is made to use the Super 35 format, decisions must be made as to how the image is to be framed on film.

The first consideration is the left/right centerline. Most cameras have their lens/mounted on the Academy centerline—about 50 thousandths of an inch to one side of film center—whereas the normal frame center of the 35mm printed film image (allowing for the soundtrack on one side) comes down on the left. Obviously the center of a Super 35 frame is not film center, not Academy center. Most camera suppliers have chosen to re-center lens mounts on cameras fitted for Super 35 to avoid the possibility of vignetting, and to center scenes accurately. However, provided these points are borne in mind, it is possible to use an unmodified camera, and this may be useful in certain circumstances such as second unit work.

Much more critical is the matter of composition in the vertical plane. Four aspect ratios have to be considered: Cinemascope, wide screen, 70mm and television. The obvious approach is to base all framing on marked width-on-screen guidelines. Important actors kept within the 1.85 limit, but the outer areas are kept free of unwanted items such as table legs, main boxes, or dolly tracks.

The alternative approach is to mark the various focalities with a common top line (CTL). It usually turns out that the most critical reference point in framing or composing, since it sets the center, but the head line, is at a preferable to have a character's head near the top of the frame regardless of aspect ratio. Furthermore, having only one top line involves the problem of cropping scenes without appearing the second people.

When it comes to the television transfer, be it for broadcast or for video mastering, the difference between the cinema frame and the full height of the frame is quite considerable. As it happens though, many telecine guns are unable to use the full silent width of the film and so there is room for a reasonably elegant solution. The telecine is moved in slightly and so-cropped so that approximately one-fourth of an inch is trashed from either side of the image—in the one side because of the sled place which normally covers the track area, and on the other side to give symmetry left to right. To obtain a true 1.33 to 1 ratio, the frame height must now be only slightly more than the wide-screen height. By cropping very slightly narrower than this, it is possible to use exactly the same vertical marking as the 1.85 ratio frame, so that once again it is possible to use a universal or common top line approach.

The beauty of this method is that by careful framing, it is possible for a cinematographer to make full use of the wide camera sensors where the shot demands it, but not to be stuck with massive cropping or extensive panning and scanning for the TV version. In practice, cinematographers have tended to frame for the cinema, perceived as the most important, and have left the other ratios—particularly the TV ratio—to be sorted out at transfer time. From the laboratory point of view, rather approach is easy to handle—but please don't mix different framing standards in one production. Not only does it require additional re-g. matching procedures, but also the potential for confusion and lost time is bound to lead to disaster.

As with any format, it is important to have a precise standard to work to—a set of dimensions agreed by the camera manufacturers, the laboratories and the theorist. Since the object of using the full width of the film is to maximize the use of the image, a camera aperture of 945 thou (half width of the Academy width of 1890 thou). The maximum projected width—a shade narrower still to take into the camera gate edge is not just on the screen—becomes 926 thou.

So at present two possible standards exist—945 or 945 thou. Cameras must for both dimensions, and both are vigorously supported



by their proponents. Does that matter? What's wrong with two alternatives? Well, this is where the laboratory comes in. Obviously if you hear about your picture 945 wide, you will feel cheated if the lab does a blow up from 945 thou—quite from very slight cropping, the useful negative area is about 12 percent smaller, which means a greater blow up with correspondingly more graininess and less sharpness. Conversely, if your camera mask is only 945 thou wide, then a print that shows 945 thou will include a lot of messy camera mask dead area.

Now the point about the anamorphic lenses used by the lab for Super 35 cameras is that they will only work at one focal length and therefore one degree of magnification. It is not simply a matter of re-focusing the lens to use a different negative size; you need a completely different lens. Anamorphic optics are a new line is not so easy either. Having an anamorphic cropping lens requires separate adjustments for vertical focus and horizontal focus.

So at present there is no agreement for a standard: the 945 thou group is keen to maximize full width for full quality, the 945 group camera possibly accommodate the width, and the lab will be happy with either, but not both.

PRODUCTION METHODS

What about Super 35 in the laboratory? Naturally, as gamma processing is no problem—the new mask is exactly the same as for regular 35mm productions. Since the system uses a similar negative area than any other 35mm system—in any order camera role use formats—single sharpening and graininess are at a greater premium—accurate focus is a fundamental necessity, as anything slightly soft will fall apart through the dupeing stages. Fine grained emulsions are preferable to high-speed stocks, although well-exposed 5294 has been used very successfully on several productions. In general, it seems that a full, rich negative—about half a stop over normal—gives the best image, with minimal gain and less image contrast. Forced development is to be avoided in all circumstances, although there is little need of that with the range of emulsions available these days.

Runes tend to be planned for. The lab has no problems in getting onto aperture work prints—it is done normally—but they need to be projected with a suitable mask in the projector. As the print is off-Academy camera, ideally the projector should be masked, in practice, this is unnecessary, since the masks are usually designed for either Academy or 1.85 ratio, with the screen top slightly wider open than normal. It is useful to run some focus and frame transfer at the head of rushes rolls, to indicate the limits for 1.85. 'Scope, or whatever format the producer

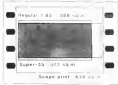


FIG 1



FIG 2

tion is working to

Editing presents no problems. Interlocks are available with open aperture, and in fact editors can work very successfully with conventional equipment.

After negative masking, an answer print has to be made. It has to be remembered that after stage, the correction to the final form has not been made, and so it is not possible to make a conventional answer print from the original negative. The best option is to make a fully colour balanced master print and run it double lined with the final anaglyphic mix. This print serves basically as a check on the colour grading, mix matching and so on. Once grading has been approved, it is possible to make a dupes neg, via an interscope, for release printing. During this duplicating process the blow up, or squeeze, is introduced.

In theory it would be possible to squeeze either when making the interscope from the original negative, or at the second stage of making the dupe negative. Various laboratories have done comparative tests, and have reported various results, with one lab preferring the squeezed interscope, one preferring the squeeze at the interscope stage, and another saying they really couldn't distinguish. ColorScan's experience is that squeeze that some screens show marginally less graininess when the squeeze is done in the first stage, but other material does not show any such difference.

More importantly, contact printing from the original negative is by far the preferable alternative for a number of reasons. Firstly, the original negative is treated more gently on a contact printer and is less at risk, secondly, marks or defects are much harder to eliminate in any optical printing system, and so it is better to delay the optical stage until the image is on a one print, master, unblended, one light intermediate positive, and thirdly, a flat interscope preserves the picture for release, allowing 16/35, wide screen or 65mm negatives to be made from the protection master.

So the standard practice that has evolved is as follows:

First, a master answer print from the original negative. Second, a contact interscope from the original. Third, a squeezed dupe negative from that interscope. Finally, prints from that squeezed dupe neg.

The same interscope can be used to prepare a flat dupe neg for a wide screen release. This is in fact what is known as the super 16/35 technique. Again, the same interscope will serve for making either a blow up 65mm neg, or a contact dupe neg for blow up 70mm prints, although Australian laboratories do not offer 70mm facilities.



FIG 3A



FIG 3B

CAUTION: PLEASE INVESTIGATE CAREFULLY TO DETERMINE THE CORRECT TV MASKING TECHNIQUE. SUPER 16/35 IS AVAILABLE TO 1.5X, 1.75X, 2.0X, 2.25X, 2.5X, 2.75X, 3.0X, 3.25X, 3.5X, 3.75X, 4.0X, 4.25X, 4.5X, 4.75X, 5.0X, 5.25X, 5.5X, 5.75X, 6.0X, 6.25X, 6.5X, 6.75X, 7.0X, 7.25X, 7.5X, 7.75X, 8.0X, 8.25X, 8.5X, 8.75X, 9.0X, 9.25X, 9.5X, 9.75X, 10.0X, 10.25X, 10.5X, 10.75X, 11.0X, 11.25X, 11.5X, 11.75X, 12.0X, 12.25X, 12.5X, 12.75X, 13.0X, 13.25X, 13.5X, 13.75X, 14.0X, 14.25X, 14.5X, 14.75X, 15.0X, 15.25X, 15.5X, 15.75X, 16.0X, 16.25X, 16.5X, 16.75X, 17.0X, 17.25X, 17.5X, 17.75X, 18.0X, 18.25X, 18.5X, 18.75X, 19.0X, 19.25X, 19.5X, 19.75X, 20.0X, 20.25X, 20.5X, 20.75X, 21.0X, 21.25X, 21.5X, 21.75X, 22.0X, 22.25X, 22.5X, 22.75X, 23.0X, 23.25X, 23.5X, 23.75X, 24.0X, 24.25X, 24.5X, 24.75X, 25.0X, 25.25X, 25.5X, 25.75X, 26.0X, 26.25X, 26.5X, 26.75X, 27.0X, 27.25X, 27.5X, 27.75X, 28.0X, 28.25X, 28.5X, 28.75X, 29.0X, 29.25X, 29.5X, 29.75X, 30.0X, 30.25X, 30.5X, 30.75X, 31.0X, 31.25X, 31.5X, 31.75X, 32.0X, 32.25X, 32.5X, 32.75X, 33.0X, 33.25X, 33.5X, 33.75X, 34.0X, 34.25X, 34.5X, 34.75X, 35.0X, 35.25X, 35.5X, 35.75X, 36.0X, 36.25X, 36.5X, 36.75X, 37.0X, 37.25X, 37.5X, 37.75X, 38.0X, 38.25X, 38.5X, 38.75X, 39.0X, 39.25X, 39.5X, 39.75X, 40.0X, 40.25X, 40.5X, 40.75X, 41.0X, 41.25X, 41.5X, 41.75X, 42.0X, 42.25X, 42.5X, 42.75X, 43.0X, 43.25X, 43.5X, 43.75X, 44.0X, 44.25X, 44.5X, 44.75X, 45.0X, 45.25X, 45.5X, 45.75X, 46.0X, 46.25X, 46.5X, 46.75X, 47.0X, 47.25X, 47.5X, 47.75X, 48.0X, 48.25X, 48.5X, 48.75X, 49.0X, 49.25X, 49.5X, 49.75X, 50.0X, 50.25X, 50.5X, 50.75X, 51.0X, 51.25X, 51.5X, 51.75X, 52.0X, 52.25X, 52.5X, 52.75X, 53.0X, 53.25X, 53.5X, 53.75X, 54.0X, 54.25X, 54.5X, 54.75X, 55.0X, 55.25X, 55.5X, 55.75X, 56.0X, 56.25X, 56.5X, 56.75X, 57.0X, 57.25X, 57.5X, 57.75X, 58.0X, 58.25X, 58.5X, 58.75X, 59.0X, 59.25X, 59.5X, 59.75X, 60.0X, 60.25X, 60.5X, 60.75X, 61.0X, 61.25X, 61.5X, 61.75X, 62.0X, 62.25X, 62.5X, 62.75X, 63.0X, 63.25X, 63.5X, 63.75X, 64.0X, 64.25X, 64.5X, 64.75X, 65.0X, 65.25X, 65.5X, 65.75X, 66.0X, 66.25X, 66.5X, 66.75X, 67.0X, 67.25X, 67.5X, 67.75X, 68.0X, 68.25X, 68.5X, 68.75X, 69.0X, 69.25X, 69.5X, 69.75X, 70.0X, 70.25X, 70.5X, 70.75X, 71.0X, 71.25X, 71.5X, 71.75X, 72.0X, 72.25X, 72.5X, 72.75X, 73.0X, 73.25X, 73.5X, 73.75X, 74.0X, 74.25X, 74.5X, 74.75X, 75.0X, 75.25X, 75.5X, 75.75X, 76.0X, 76.25X, 76.5X, 76.75X, 77.0X, 77.25X, 77.5X, 77.75X, 78.0X, 78.25X, 78.5X, 78.75X, 79.0X, 79.25X, 79.5X, 79.75X, 80.0X, 80.25X, 80.5X, 80.75X, 81.0X, 81.25X, 81.5X, 81.75X, 82.0X, 82.25X, 82.5X, 82.75X, 83.0X, 83.25X, 83.5X, 83.75X, 84.0X, 84.25X, 84.5X, 84.75X, 85.0X, 85.25X, 85.5X, 85.75X, 86.0X, 86.25X, 86.5X, 86.75X, 87.0X, 87.25X, 87.5X, 87.75X, 88.0X, 88.25X, 88.5X, 88.75X, 89.0X, 89.25X, 89.5X, 89.75X, 90.0X, 90.25X, 90.5X, 90.75X, 91.0X, 91.25X, 91.5X, 91.75X, 92.0X, 92.25X, 92.5X, 92.75X, 93.0X, 93.25X, 93.5X, 93.75X, 94.0X, 94.25X, 94.5X, 94.75X, 95.0X, 95.25X, 95.5X, 95.75X, 96.0X, 96.25X, 96.5X, 96.75X, 97.0X, 97.25X, 97.5X, 97.75X, 98.0X, 98.25X, 98.5X, 98.75X, 99.0X, 99.25X, 99.5X, 99.75X, 100.0X, 100.25X, 100.5X, 100.75X, 101.0X, 101.25X, 101.5X, 101.75X, 102.0X, 102.25X, 102.5X, 102.75X, 103.0X, 103.25X, 103.5X, 103.75X, 104.0X, 104.25X, 104.5X, 104.75X, 105.0X, 105.25X, 105.5X, 105.75X, 106.0X, 106.25X, 106.5X, 106.75X, 107.0X, 107.25X, 107.5X, 107.75X, 108.0X, 108.25X, 108.5X, 108.75X, 109.0X, 109.25X, 109.5X, 109.75X, 110.0X, 110.25X, 110.5X, 110.75X, 111.0X, 111.25X, 111.5X, 111.75X, 112.0X, 112.25X, 112.5X, 112.75X, 113.0X, 113.25X, 113.5X, 113.75X, 114.0X, 114.25X, 114.5X, 114.75X, 115.0X, 115.25X, 115.5X, 115.75X, 116.0X, 116.25X, 116.5X, 116.75X, 117.0X, 117.25X, 117.5X, 117.75X, 118.0X, 118.25X, 118.5X, 118.75X, 119.0X, 119.25X, 119.5X, 119.75X, 120.0X, 120.25X, 120.5X, 120.75X, 121.0X, 121.25X, 121.5X, 121.75X, 122.0X, 122.25X, 122.5X, 122.75X, 123.0X, 123.25X, 123.5X, 123.75X, 124.0X, 124.25X, 124.5X, 124.75X, 125.0X, 125.25X, 125.5X, 125.75X, 126.0X, 126.25X, 126.5X, 126.75X, 127.0X, 127.25X, 127.5X, 127.75X, 128.0X, 128.25X, 128.5X, 128.75X, 129.0X, 129.25X, 129.5X, 129.75X, 130.0X, 130.25X, 130.5X, 130.75X, 131.0X, 131.25X, 131.5X, 131.75X, 132.0X, 132.25X, 132.5X, 132.75X, 133.0X, 133.25X, 133.5X, 133.75X, 134.0X, 134.25X, 134.5X, 134.75X, 135.0X, 135.25X, 135.5X, 135.75X, 136.0X, 136.25X, 136.5X, 136.75X, 137.0X, 137.25X, 137.5X, 137.75X, 138.0X, 138.25X, 138.5X, 138.75X, 139.0X, 139.25X, 139.5X, 139.75X, 140.0X, 140.25X, 140.5X, 140.75X, 141.0X, 141.25X, 141.5X, 141.75X, 142.0X, 142.25X, 142.5X, 142.75X, 143.0X, 143.25X, 143.5X, 143.75X, 144.0X, 144.25X, 144.5X, 144.75X, 145.0X, 145.25X, 145.5X, 145.75X, 146.0X, 146.25X, 146.5X, 146.75X, 147.0X, 147.25X, 147.5X, 147.75X, 148.0X, 148.25X, 148.5X, 148.75X, 149.0X, 149.25X, 149.5X, 149.75X, 150.0X, 150.25X, 150.5X, 150.75X, 151.0X, 151.25X, 151.5X, 151.75X, 152.0X, 152.25X, 152.5X, 152.75X, 153.0X, 153.25X, 153.5X, 153.75X, 154.0X, 154.25X, 154.5X, 154.75X, 155.0X, 155.25X, 155.5X, 155.75X, 156.0X, 156.25X, 156.5X, 156.75X, 157.0X, 157.25X, 157.5X, 157.75X, 158.0X, 158.25X, 158.5X, 158.75X, 159.0X, 159.25X, 159.5X, 159.75X, 160.0X, 160.25X, 160.5X, 160.75X, 161.0X, 161.25X, 161.5X, 161.75X, 162.0X, 162.25X, 162.5X, 162.75X, 163.0X, 163.25X, 163.5X, 163.75X, 164.0X, 164.25X, 164.5X, 164.75X, 165.0X, 165.25X, 165.5X, 165.75X, 166.0X, 166.25X, 166.5X, 166.75X, 167.0X, 167.25X, 167.5X, 167.75X, 168.0X, 168.25X, 168.5X, 168.75X, 169.0X, 169.25X, 169.5X, 169.75X, 170.0X, 170.25X, 170.5X, 170.75X, 171.0X, 171.25X, 171.5X, 171.75X, 172.0X, 172.25X, 172.5X, 172.75X, 173.0X, 173.25X, 173.5X, 173.75X, 174.0X, 174.25X, 174.5X, 174.75X, 175.0X, 175.25X, 175.5X, 175.75X, 176.0X, 176.25X, 176.5X, 176.75X, 177.0X, 177.25X, 177.5X, 177.75X, 178.0X, 178.25X, 178.5X, 178.75X, 179.0X, 179.25X, 179.5X, 179.75X, 180.0X, 180.25X, 180.5X, 180.75X, 181.0X, 181.25X, 181.5X, 181.75X, 182.0X, 182.25X, 182.5X, 182.75X, 183.0X, 183.25X, 183.5X, 183.75X, 184.0X, 184.25X, 184.5X, 184.75X, 185.0X, 185.25X, 185.5X, 185.75X, 186.0X, 186.25X, 186.5X, 186.75X, 187.0X, 187.25X, 187.5X, 187.75X, 188.0X, 188.25X, 188.5X, 188.75X, 189.0X, 189.25X, 189.5X, 189.75X, 190.0X, 190.25X, 190.5X, 190.75X, 191.0X, 191.25X, 191.5X, 191.75X, 192.0X, 192.25X, 192.5X, 192.75X, 193.0X, 193.25X, 193.5X, 193.75X, 194.0X, 194.25X, 194.5X, 194.75X, 195.0X, 195.25X, 195.5X, 195.75X, 196.0X, 196.25X, 196.5X, 196.75X, 197.0X, 197.25X, 197.5X, 197.75X, 198.0X, 198.25X, 198.5X, 198.75X, 199.0X, 199.25X, 199.5X, 199.75X, 200.0X, 200.25X, 200.5X, 200.75X, 201.0X, 201.25X, 201.5X, 201.75X, 202.0X, 202.25X, 202.5X, 202.75X, 203.0X, 203.25X, 203.5X, 203.75X, 204.0X, 204.25X, 204.5X, 204.75X, 205.0X, 205.25X, 205.5X, 205.75X, 206.0X, 206.25X, 206.5X, 206.75X, 207.0X, 207.25X, 207.5X, 207.75X, 208.0X, 208.25X, 208.5X, 208.75X, 209.0X, 209.25X, 209.5X, 209.75X, 210.0X, 210.25X, 210.5X, 210.75X, 211.0X, 211.25X, 211.5X, 211.75X, 212.0X, 212.25X, 212.5X, 212.75X, 213.0X, 213.25X, 213.5X, 213.75X, 214.0X, 214.25X, 214.5X, 214.75X, 215.0X, 215.25X, 215.5X, 215.75X, 216.0X, 216.25X, 216.5X, 216.75X, 217.0X, 217.25X, 217.5X, 217.75X, 218.0X, 218.25X, 218.5X, 218.75X, 219.0X, 219.25X, 219.5X, 219.75X, 220.0X, 220.25X, 220.5X, 220.75X, 221.0X, 221.25X, 221.5X, 221.75X, 222.0X, 222.25X, 222.5X, 222.75X, 223.0X, 223.25X, 223.5X, 223.75X, 224.0X, 224.25X, 224.5X, 224.75X, 225.0X, 225.25X, 225.5X, 225.75X, 226.0X, 226.25X, 226.5X, 226.75X, 227.0X, 227.25X, 227.5X, 227.75X, 228.0X, 228.25X, 228.5X, 228.75X, 229.0X, 229.25X, 229.5X, 229.75X, 230.0X, 230.25X, 230.5X, 230.75X, 231.0X, 231.25X, 231.5X, 231.75X, 232.0X, 232.25X, 232.5X, 232.75X, 233.0X, 233.25X, 233.5X, 233.75X, 234.0X, 234.25X, 234.5X, 234.75X, 235.0X, 235.25X, 235.5X, 235.75X, 236.0X, 236.25X, 236.5X, 236.75X, 237.0X, 237.25X, 237.5X, 237.75X, 238.0X, 238.25X, 238.5X, 238.75X, 239.0X, 239.25X, 239.5X, 239.75X, 240.0X, 240.25X, 240.5X, 240.75X, 241.0X, 241.25X, 241.5X, 241.75X, 242.0X, 242.25X, 242.5X, 242.75X, 243.0X, 243.25X, 243.5X, 243.75X, 244.0X, 244.25X, 244.5X, 244.75X, 245.0X, 245.25X, 245.5X, 245.75X, 246.0X, 246.25X, 246.5X, 246.75X, 247.0X, 247.25X, 247.5X, 247.75X, 248.0X, 248.25X, 248.5X, 248.75X, 249.0X, 249.25X, 249.5X, 249.75X, 250.0X, 250.25X, 250.5X, 250.75X, 251.0X, 251.25X, 251.5X, 251.75X, 252.0X, 252.25X, 252.5X, 252.75X, 253.0X, 253.25X, 253.5X, 253.75X, 254.0X, 254.25X, 254.5X, 254.75X, 255.0X, 255.25X, 255.5X, 255.75X, 256.0X, 256.25X, 256.5X, 256.75X, 257.0X, 257.25X, 257.5X, 257.75X, 258.0X, 258.25X, 258.5X, 258.75X, 259.0X, 259.25X, 259.5X, 259.75X, 260.0X, 260.25X, 260.5X, 260.75X, 261.0X, 261.25X, 261.5X, 261.75X, 262.0X, 262.25X, 262.5X, 262.75X, 263.0X, 263.25X, 263.5X, 263.75X, 264.0X, 264.25X, 264.5X, 264.75X, 265.0X, 265.25X, 265.5X, 265.75X, 266.0X, 266.25X, 266.5X, 266.75X, 267.0X, 267.25X, 267.5X, 267.75X, 268.0X, 268.25X, 268.5X, 268.75X, 269.0X, 269.25X, 269.5X, 269.75X, 270.0X, 270.25X, 270.5X, 270.75X, 271.0X, 271.25X, 271.5X, 271.75X, 272.0X, 272.25X, 272.5X, 272.75X, 273.0X, 273.25X, 273.5X, 273.75X, 274.0X, 274.25X, 274.5X, 274.75X, 275.0X, 275.25X, 275.5X, 275.75X, 276.0X, 276.25X, 276.5X, 276.75X, 277.0X, 277.25X, 277.5X, 277.75X, 278.0X, 278.25X, 278.5X, 278.75X, 279.0X, 279.25X, 279.5X, 279.75X, 280.0X, 280.25X, 280.5X, 280.75X, 281.0X, 281.25X, 281.5X, 281.75X, 282.0X, 282.25X, 282.5X, 282.75X, 283.0X, 283.25X, 283.5X, 283.75X, 284.0X, 284.25X, 284.5X, 284.75X, 285.0X, 285.25X, 285.5X, 285.75X, 286.0X, 286.25X, 286.5X, 286.75X, 287.0X, 287.25X, 287.5X, 287.75X, 288.0X, 288.25X, 288.5X, 288.75X, 289.0X, 289.25X, 289.5X, 289.75X, 290.0X, 290.25X, 290.5X, 290.75X, 291.0X, 291.25X, 291.5X, 291.75X, 292.0X, 292.25X, 292.5X, 292.75X, 293.0X, 293.25X, 293.5X, 293.75X, 294.0X, 294.25X, 294.5X, 294.75X, 295.0X, 295.25X, 295.5X, 295.75X, 296.0X, 296.25X, 296.5X, 296.75X, 297.0X, 297.25X, 297.5X, 297.75X, 298.0X, 298.25X, 298.5X, 298.75X, 299.0X, 299.25X, 299.5X, 299.75X, 300.0X, 300.25X, 300.5X, 300.75X, 301.0X, 301.25X, 301.5X, 301.75X, 302.0X, 302.25X, 302.5X, 302.75X, 303.0X, 303.25X, 303.5X, 303.75X, 304.0X, 304.25X, 304.5X, 304.75X, 305.0X, 305.25X, 305.5X, 305.75X, 306.0X, 306.25X, 306.5X, 306.75X, 307.0X, 307.25X, 307.5X, 307.75X, 308.0X, 308.25X, 308.5X, 308.75X, 309.0X, 309.25X, 309.5X, 309.75X, 310.0X, 310.25X, 310.5X, 310.75X, 311.0X, 311.25X, 311.5X, 311.75X, 312.0X, 312.25X, 312.5X, 312.75X, 313.0X, 313.25X, 313.5X, 313.75X, 314.0X, 314.25X, 314.5X, 314.75X, 315.0X, 315.25X, 315.5X, 315.75X, 316.0X, 316.25X, 316.5X, 316.75X, 317.0X, 317.25X, 317.5X, 317.75X, 318.0X, 318.25X, 318.5X, 318.75X, 319.0X, 319.25X, 319.5X, 319.75X, 320.0X, 320.25X, 320.5X, 320.75X, 321.0X, 321.25X, 321.5X, 321.75X, 322.0X, 322.25X, 322.5X, 322.75X, 323.0X, 323.25X, 323.5X, 323.75X, 324.0X, 324.25X, 324.5X, 324.75X, 325.0X, 325.25X, 325.5X, 325.75X, 326.0X, 326.25X, 326.5X, 326.75X, 327.0X, 327.25X, 327.5X, 327.75X, 328.0X, 328.25X, 328.5X, 328.75X, 329.0X, 329.25X, 329.5X, 329.75X, 330.0X, 330.25X, 330.5X, 330.75X, 331.0X, 331.25X, 331.5X, 331.75X, 332.0X, 332.25X, 332.5X, 332.75X, 333.0X, 333.25X, 333.5X, 333.75X, 334.0X, 334.25X, 334.5X, 334.75X, 335.0X, 335.25X, 335.5X, 335.75X, 336.0X, 336.25X, 336.5X, 336.75X, 337.0X, 33

**TWO BEAR GHOSTS... OF THE CIVIL DEAD,
HIGH HOMES, JOE LEAHY'S NEIGHBOURS, PHILIPPINES
MY PHILIPPINES, SCANDAL, THE BUBBS AND
TORCH SONG TRILOGY**



**GHOSTS... OF THE CIVIL DEAD
IS OF THE WORLD OF MEN. IT IS
HUMILIATING, HEBEARDING, AND
PSYCHOLOGICALLY BRUTAL...
THE MOST HAUNTING AESTHETIC
FOOL EMPLOYED IS THE FEMALE VOICES ON
THE SOUNDTRACK Juxtaposed WITH THE
HARDCORE MANDARINE
PROFECUTIONS**



GHOSTS... OF THE CIVIL DEAD

SHIRLEY EAT

STRONG WAVES OF COMFULSION and
repulsion surge *Ghosts... of the Civil Dead*
and are hard to calm. It is a strange and
powerful film that exhibits a rare balance of
philosophical, aesthetic and narrative tech-
niques without conflicting in hardness and
unsettling point of view on the distance
around the dense and often neglected politi-
cal campaign over the prison system. For a
budget of \$1.6 million, Evan English (pro-
ducer) and John Hillcoat (director) brought a
lot of talent for a film which breeds some
ground in narrative-documentary filmmak-
ing by creating a hybrid of realistic social and
speculative fiction. *Ghosts* looks like a cross
fertilisation of Chris Marker's 1966 movie
2009 with Kubrick's aesthetic perfectionism as
A. Chabrowl Orange and George Lucas's
early science fiction film *THX 1138*. Coming
to the surface occasionally is an essence of
Gautier and Flaubert with a gentle hint of
mid-Eighties Catalan Twain just to even
things out.

In his book *One Day in the Life of Ivan
Duenovsk*, Alexander Solzhenitsyn was the
prison camp of the Eastern Bloc was born for
a study in confinement. By rifling through
and uncovering the past life of authoritarian
control Solzhenitsyn discovers the methu-
rens of the present. In *Ghosts* the Slavmak-

er speaks to a time future which is pre-
sumably not too distant from the time pre-
sent. Between the photographs of Ivan Duenovsk
and *Ghosts* lies the difference between
the social realism due to the trademark of the
modernist movement and the speculative
hyper reality that signifies post modernism.
In *Ghosts* the "future is concomitant" is an
aesthetic nightmare of controlled environ-
ments the superstructure of the prison build-
ing is high-tech with mirror design surfaces
reinforcement of the hypermarket, the new
PolMo brandism of the newly established
public service complexes, the sterile confor-
mity of the high fashion house and the
corporate kiosk for the blue-tanned, air condi-
tioned, outdoor conditioned skyscraper. It is a
prison world where we can anticipate a de-
luded day when the cinema may well be
referred to as "cinema".

Ghosts of the world of men is a harsh
mess, degrading, psychologically brutal.
Working with rock stars (Nick Cave and
Dave Navarro), an actor (David Field),
Mike Bishop and Chris de Burca and an ex-
cop (Tory Redford) the Slavmakin were
assured that they could recreate the trauma
and conflict of the prison system perpetrators.
Many of the participants felt the making of
Ghosts was like a trip to hell and back. One
cast member never wants to see the film
again. In the recurrence of the act is the act.
Evan English tells a story that clearly reveals

the pain and anger felt by the cast and crew during filming at a converted government aircraft factory.

"I remember a movie meeting a wall was constructed and I painted a sign some 50 feet long that read, as you entered the building, 'Welcome to Central Prison.' By the end of week one it was a bit twisted, by the end of week three it was falling down, by week four other words were appearing, two weeks from the real only prison of the original remained and the sign now read, 'Welcome to Hell.' It was not an easy film to make. Whether it is a lot of pain and anger."

The most haunting aesthetic tool employed in *Glasnost* the juxtaposition of female voices on the soundtrack with the hardcore masculine perceptions of the narrative. The original soundtrack, by Nick Cave, Nick Harvey and Miss Bangold, mixes an ethereal female voice with industrial noise for an evocative, atmospheric effect. The women's voice is ghostlike, alien. Women are alienated from the life of prison. Their presence is disconnected, cut off. The narrative process of *Glasnost* constructs the alienation into utopian/dystopian devices. The prisoners receive routine commands from recorded messages over a p.a. system. The voiceover is feminine but authoritarian like, authoritarian but with a soft edge. Her voice rhymes with the landscape in a like design of the prison environment.

By contrasting visual pornography with news footage of female reporters on television, a general (sexual) women is built up. Through the use of the haunting original music, the recorded routine commands and the juxtaposition of television news and news, the film represents women as a buffer between a brutal presence, authoritarian authoritarian or participants in overt sexual practices. It is no wonder that the dual shot of the film is so powerful, despite the relative domesticity, innocence and simplicity of the image: a crew cut, alien, dressed as-con(David Field) according to evidence - as face of him, a woman carrying a baby. Ghostly voices on the soundtrack.

Glasnost furnishes a narrative built for its putting two major thematic concerns. There is the Foucaultian argument that the prison system is an apparatus of the State which legitimizes and propagates the State's power by further criminalization of inmates. *Glasnost* also tries to turn the average viewer's eye to ask out the hypocrisy of the sociological movement which argues that environmental control is a key element to the enhancement of psychological well-being. The film clearly articulates and penetrates the consequences of Foucault's argument while denouncing the inhibiting effects of the manipulation of psychological well-being via environmental deprivation.

An interesting narrative construction in *Glasnost* concerns the use of a double negative in the narrative structure of the film. A phrase once repeated by a long-term inmate of Central Industrial Prison is "Killing nobody makes you nobody." In some narrative fiction, murder often implies incorporation (a

technique frequently used by Poe) Within narrative film depicts the killing of someone as a desire for either furthering the plot or signifying a change of character or both.

Glasnost overall/furthers a convincing argument on the nature of confinement into the murder of a homosexual inmate, Lily (Dave Mason), by another inmate, Wimal (David Field), who should never have been placed in the General Population section of the prison. Lily's murder is a crime act of unadmitted hatred. It is unprovoked and unmotivated. As a result of a "lockdown" in the prison after several guards and inmates have been murdered, Wimal is released, his act of murder going unacknowledged by the bureaucracy.

The double negative within the plot is geared around the whole issue of legitimacy. *Glasnost* makes its point clearly by showing one process of legitimization (of the power of the State prison system to legitimize its need for maximum security prisons) via a legitimate narrative device (murder) to discredit and make "illegitimate" the process that legitimizes the prison system in the eyes of the general public. The argument for the re-evaluation of the prison system has never been as well articulated.

CASTING — OF THE CIVIL ROAD Directed by John Hillcoat. Producer: Brian English. Screenplay: Nick Cave, Dave Corbin. From English, John Hillcoat. Director of photography: Paul Goldman. Editor: Stewart Young. Music: Nick Cave. Production Designer: Chris Kennedy. Sound: Robyns Murphy. Cost. Dave Field (Wimal), Mike Fisher (Hill), Glen de Rose (Gardener), Nick Cave (Maynard), Vincent Gill (Jailor), Jonathan Ross (Wyckoff), Kevin Mackay (Glover), Ian McEwan (Jack). Production company: Commercial Services Film Productions. Order: Videos. Distribution: Oakley Video. Home Australia 1988.

HIGH HOPES

HUNTER CROSBY

MIKE LIGHT'S NEW FILM is an unforgiving testimony to the recently celebrated decade of Thatcherism in which a young society has been transformed into a nation consumed by greed, discontent, and class enmity. This new-look England, which bears an uneasy resemblance to an older, more racist conservative society, is encapsulated by the phrase "a place for everyone and everyone in his place," used by characters in the film as a form of abuse and ridicule. The phrase (from the same table as "you've never had it so good") confirms the return to Victorian values which has been at the ideological core of the present Conservative government's policies. What is so compelling about the film is how this enormous social change — many commentators refer to the impact of the Thatcher government over the last decade as a "revolution" — is woven into the texture of attitudes, conversations and reactions to events.

High Hopes explores these broad themes through a story of a family and neighbors. As with Light's previous work, the film is a detailed view of those relationships which expose the vulnerability and failure of the characters in a way which is always tender,

HIGH HOPES: EXPOSES THE VULNERABILITIES AND FAILURES OF THE CHARACTERS IN A WAY WHICH IS ALWAYS TENDER, EVEN COMPASSIONATE, BEHIND EYES AND SMILES (CROSBY) DAVE AND RUTH (BERRY)



pared by Edna Dore) and her desperate family. Her son Cyril (Philip Davis) and his girlfriend Shirley (Ruth Sheen) are archetypes of the society left behind by the class revolution, bewitched by where the old Britain has gone, still waiting. Karl Marx agrees for inspiration, promising to wear a tie "the day they machine-gun the Royal Family". Cyril's cousin Valerie (Heather Tobias) has tried to move with the times. Her life and surroundings are a display of French ornamental glass, etched fabrics (multi-coloured stretch sarong suit, exercise machine) and Wilkins in the living room) and a coffee ceremony are left with her husband in which he should be Michael Douglas and she'll pretend to be a virgin.

When Mrs Bender looks herself out of her London council house the unwelcome discovery is a family crisis—who will help her? Valerie gets her husband to please Cyril, saying that mother has had a serious accident, and her next-door neighbour Lucinda Booth Braine (Leslie Manville) asks the old lady if there are any neighbours who can help her. Suddenly being locked out is a metaphor for the disintegration of social relationships. In the new Britain Mrs Braine should help herself. The idea is amplified later when Lucinda tells her husband Rupert (David Warner) that she has agreed to do some chimney work and wants him to do some cases of champagne. His comical, irritated response is, "Who are we helping this time?" Rupert and Lucinda are part of the members of upper middle class professionals into traditional working class areas. Their dear girl house, South and weekend country cottage are important to Mrs Bender, and objects of concern for Cyril and Valerie ("Anything's for now can do with a clean," Valerie tells Rupert). What they have done with a shame to show that while all property comes in value, and class, the same does not apply to all people.

Some have no choice, as shown by an almost random character, Wayne (Joan Warkins) who arrives from the country to stay with his sister in London. Through he is only present for the first half of the film, his role as the naive, truly lost modern version of Dick Whittington is a counterbalance to the other characters who have adapted to the new Britain. Wayne believes he will find his sister ("She lives in London, do you know that?") and a job. Only Cyril and Shirley take pity on him, after spending a few nights on their floor, he is put on a bus and returned to the country town for his own side.

The crises when all come to a head again key into an invitation from Valerie for Cyril and Shirley to attend a family birthday party for their mother. As one birthday is about to be celebrated, another potential birthday is discussed by Cyril and Shirley. He wants a doctor's visit before having a child. How can you care about children when you don't care about the world that will live out Shirley says the world will not change so quickly, and the gap between her mother and Cyril's passionate vision is one of the most poignant moments in the film.

The birthday party at Valerie's is a disas-



ter but it does bring Shirley, Cyril and his mother closer together. In the final scene they take Mrs Bender up to the roof of their flat to show her their garden (a few plants next a chimney stack) and point out the sights of London. She is amazed by the view of the city from such a height, remarking that it must be "the top of the world." Only high hopes, it is implied, let you climb the top of a story is the top of the world.

Mike Leigh has only made two cinema features—the first was *Black Moon* (1971) and now *High Hopes*. Most of his screen work has been for television, where he has established a strong reputation for a very direct and subtle and superb use of small screen film of actors. Next to his very quiet 1976 production, *Mr. In My* (BBC), this new film is his best work.

CASTING Directed by Mike Leigh. Producers Victor Cohen, Simon Clanning Wilkins. Executive producer Tim Donald. Screenplay Mike Leigh. Director of photography Roger Fenn. Editor Joe Grogan. Production designer Denis Chantley. Music Andrew Davis. Cost Philip Davis (Cyril), Ruth Sheen (Shirley), Edna Dore (Mrs Bender), Philip Jackson (Marion), Heather Tobias (Valerie), Lucinda Booth Braine (Leslie Manville), Rupert Booth Braine (David Warner), Joan Warkins (Wayne). Production company Film Four British Screen/Portman Films. The exhibitor Newvision. UK. Starts 112 mins 1988.

JOE LEAHY'S NEIGHBOURS

NICHOLAS THOMAS

THOSE WHO SAW Bob Connolly and Robin Anderson's earlier *New Guinea* documentary, *Peep Connelly*, would come to Joe Leahy's *Neighbours* with high expectations. The earlier film used a remarkable documentary footage of the tribal environment between hill-tribe people and the prospecting Leahy brothers, but also made effective use of oral history and contemporary perceptions. There was something spectacular about the events which no film concerned exclusively with the present could capture, but the appeal is in many ways a more complex and sustained product.

The focus is upon relations between the local ethnographic and Joe Leahy, the misad-

venture of one of the prospectors and a local woman, who was brought up with his mother's people, but acquired extensive experience with what approaches to work and commerce through work on coffee plantations. Before Papua New Guinea's independence in 1975 he established his own plantations on land bought from the Gungu, a group living about 30 miles from Mount Hagen now, and has more recently established another plantation on a share lease with some local people. The most striking and immediate fact is the enormous discrepancy in wealth and difference in lifestyle between Leahy and the surrounding tribe people. Joe has children in Australian boarding schools, a substantial European style house, a BMW and several other vehicles, and he watches amateur television on the evenings in his wife reads *New Idea*. Tarnal, the big man who provided Joe with land initially, and who is now aggrieved because permission is shared the benefits and give him a car which not kept, lives in a small, traditional clatch house and has very little money.

But the film offers much more than a moral tale of a rapacious colonist appropriating the resources and labour of unfortunate native people. It does not avoid questions of morality, but does so with compassion among the Gungu people themselves make taking sides rather difficult. One character is a strong supporter of Leahy, Tarnal, already mentioned, is usually bitter and resentful, but becomes tired and seeks Joe's patronage again, younger men, more politicized, are more strongly opposed but clearly lack the resources to mobilize opposition. Or do they? These disputes arrange in several hostile exchanges, as well as in scenes where characters express their perspectives to the filmmaker, but there is an irony too. In the later stages of the film, Tarnal has been brought off with the gift of a clipped-out track, and one senior man is suggesting that Joe replace a recently deceased acquaintance as

JOE LEAHY'S NEIGHBOURS: MORE MORE THAN A MORAL TALE. ABOVE: JOE LEAHY AND TWO WOMEN

the main leader, but his secret role also emerges when other young men discover that they have been misled about the profit-sharing arrangements for the new plantation. The viewer is left speculating about what may have happened in the area since the film was completed.

Victorino's narrative is kept to an absolute minimum, and in some scenes what is said is argument closer almost too late, it is difficult to absorb the subtleties of the claims being made about business and development, about 'our country' as opposed to 'white masters'. It is clear, though, that George big-men are using development for their own objectives. Development is not just an external system which is taking over their lives, but a set of status markers which they are creating themselves. Our common perception might be that colonisers take over indigenous societies, but the same has a clear if has been taken over by big men, who may advance their personal prestige through driving around in trucks and possessing cash as well as traditional valuables at marriages and funerals. These new strategies are added to older ways of gaining status through competitive dance and warfare. There is a sense of much wider relevance for understanding colonialism, which had been too often perceived as the imposition of foreign values upon passive victims.

So although the film does show us people between two worlds, dealing with both the traditional and the modern, it also underlines this rather uncomfortable dichotomy by underlining the purposes and uses of development for big men in this particular case, and also the ways in which Lucky himself continues to make choices couched in more traditional terms. His attempts to turn a funerary oration into a sermon on the virtues of the plantation and the way of commerce is cruel and unattractive, but nevertheless underlined by some of the prominent men around him.

Although the most prominent actors are the senior men, the film also makes it appear that these highland groups are not simply patriarchal units in which men monopolise both public affairs and new business. At several points it is apparent that women contribute and make their own presentations of their own. A problem which derives directly from the film's extreme and lack of alternative narratives is that some of these views are not especially self-evident, although the film could certainly be seen and appreciated at one level by general audiences, there are many intriguing aspects of local culture and behaviour which could either be misinterpreted or really demand some further explanation. The nature of local Christianity, for example, appears to retain our usual understanding of what 'conversion' from paganism means. This emerges when female wives against a group of men is being debated, and is opposed, of course, by the local indigenous preacher. An older man speaks for war, stressing that, although he is Christian - 'the Catholic Church is my father, the Lu

thuan Church is my mother' - it is sometimes necessary to do 'Sam's work'. Warfare clearly retains a kind of moral value and importance which has been redefined, but not in a fully reorganised or reappressed by the Church.

But the closeness of full understanding underlines the film's complexity and refusal to subordinate the situation to a unitary political narrative or anthropological generalisation. Some viewers may look for another account of colonial violence, and the facts of inequality are inescapable, but the complexity of some local people and the lack of obvious solutions should be equally apparent. Nor does the density preclude appreciation at a more general level, since the basic themes are indeed stark. So is there merely one reason why we are disappointed? There is contextual engagement with people and their statements to the exclusion of the tropic style into which some ethnographic documentaries lapse. These conversations convey as much as one could predict to know of the meanings and politics of a very tangled situation, one which is locally crucial, but with much wider implications for other histories. These are the accomplishments of *Jim Lucky's Nightmares*.

JOANAS VANDERKAM directed and produced by Robin Anderson and Bob Connolly. Assistant producer: Chas Chum. Fellowships/producers: Tom Haydon. Photographs: Nick Connolly. Sound: Robin Anderson. Editing: Ray Thomas. Book Connolly. Translated: Ganga Tama. Tama. 1998. 94 mins. Australia. 1998.

PHILIPPINES, MY PHILIPPINES

MARCUS BREEN

DOCUMENTARY FILM makes the question: What is the purpose of film? The answer to the question is found in film itself and the relations that film has with its subject and with those who watch it.

The purpose of film is particularly made and by politics in the social documentary genre is considered. Ironically, the left has used documentary as a vehicle for information, mass media. This is not always, but it is important to explain to recent films by Australians about the Philippines, as well as films about Nicaragua and Latin America.

Some of these films are a left perspective. *Nicaragua: No Fearless*, South of the Border (David Bradbury), *Julian's Story* (George Givens), *How the West was Lost* (David Neider), *Cuba and Cuba* (Gary Weller), *Philippines, My Philippines* (Chris Walsh). Their purpose is to create an atmosphere where some issues that can serve to under the situation that the film explains, or influence requires that have already been won.

The son of film was originally called as a step. It was the first of the new of achievement that most necessary such efforts. It developed in the Soviet Union in 1919-1920, when Diego Verina, Sergei Eisenstein and Vladimir Mayakovsky sought to politicise the civil war that followed the 1917 revolution, using documentary theory and film in similar ways in Moscow, Rome,

agrippa in film that has a clear use-value for its subjects and a use-value for those who watch it. In other words, it reinforces the opinion and will of the participants and informs and educates, even motivates to action these theories.

Marcus' approach is what makes *Philippines, My Philippines* a good Aussie agrippa film. The film's strength is in its unflinching commitment to a cause - the liberation of the Philippines from the dual rule of foreign domination and radical land-owning contractors. The latter, in particular, is inextricably tied to the Philippine government, which is just another puppet government dancing to the all too familiar tune of international capital.

The point is simply and repeatedly made in this film that President Cory Aquino is just another upstart on the throne of capital. Nothing has changed for the mass of the people since Ferdinand and Imelda Marcos fled the country in 1986. Unfortunately for Aquino, the country she governs is ripe for revolution, with a high proportion of its population either rural peasants or disenfranchised urban poor. Many of the latter are disaffected in Filipino peasants, if they are lucky, working a subsistence existence on Marcos's rubbish tip, reeling the junk they collect there to scrap merchants, so they can buy basic essentials like food.

The peasants suffer just as much. They work on land rented from either domestic or local landlords who keep up the pressure for more, until the peasants are in debt, or payable debt that becomes enslavement. It's an exponential downward spiral and one fix for the most basic, yet effective political education, leading to revolutionary action.

Interestingly, *Philippines, My Philippines* ranges from a vaguely objective-looking stance - the countryside, ghost towns, the music, tourist activity - to a committed, emotive stance. The critical part covers the New People's Army and the Philippine Communist Party take a committed stance. It is engaged and enthusiastic. Series of local NPA activity in the countryside - political meetings in villages, military manoeuvres - change to gun head military men in a little of film. Thus the people, this is the enemy, the subject says.

And life happens and the film shows it as a serious lived experience in the villages, rocky fields and ghettos. The technological collision of F-16 or F-111 bombers, the pointless deaths of the army commander blabbering about 'the evils of communism', contrasted with the warm confidence of the Workers' Democratic Front spokesperson, Bobbie May, are comfortably mixed.

What does not fit with this analysis are the other lived experiences: the still more subjugation of Filipino women and children, often by Australian women sex holidays, Australian Government aid programs linked to an American strategy of low intensity warfare, where

PHILIPPINES, MY PHILIPPINES
MARCUS BREEN
MADE THIS VIDEO
AUSREP ADAPTED
FILE...



utopian solutions to major structural socio-political inequities are used to keep the populace "happy".

Indeed, if there is a failure in the aggrandizement of *Philippines, My Philippines*, it is that there is an enormous gulf between the exciting possibility of the Filipino people taking control of the country and the complicated images and problems of the present. They are all part of the same problem and of necessity appear in the new film, but was does not sit well with beauty contests. That is the problem that documentary seems to be incapable of resolving — carrying stories of war, people's struggles and victory home to us, but what to do with the money bits — those beautiful women enjoying their beaches, the rice fields, the process and the church! There are either possible ways to explain the relationship between the real and the alluring money bits, so that the orthodoxy of the *Ausang* aggrandizement does not become unnecessarily predictable. Put simply, it would involve more racism, personal involvement. I would want more debauchery — more naked men and women, death squads, military poons, atrocious colonialism, beautiful lightness, filthy water buffets, bare breasts, ugly Australians, male chauvinism, and light dances, rice fields, shame, power, ruins, generals, *Ausang* et al. I want them piled high on my screen like a McDonald's hamburger of glory, ready to be served into a dynamic mass of possibility.

It is superficially easy to put the overused statement of a Western male on the screen and let it speak across the surface of meaning "This Philippines is... the actual Disneyland of the world." Such a statement confirms our opinion of richness, but moves virtually anywhere beyond its surface to explain the horror and degradation.

There is a sense in which the *Ausang* aggrandizementary cannot take the film from the locale in which the film is made and

put that film under our fingertips, because *Ausang* television is the final advice of taste, giving pre-views for these documentaries, based on "broadcast quality" criteria which the filmmaker must meet in order to sell the film and go on to the next one. Nevertheless, *Philippines, My Philippines* is a convincingly constructed film committed to the struggle for socialism in the Philippines. Most important, it presents hope for a better, more humane future, as the basic sense of the struggle.

The film closes with a statement by Bobbie Malar that summarizes the situation in the Philippines from the left's point of view. The statement also, indirectly, acknowledges the film's position in inducing change: "The important thing is that the process has begun in political work to change ways of thinking, modeling, getting things done. In other words, what we are really after is a social change. This is going to take a long time whether we are in government or not." The purpose of *Philippines, My Philippines* is clear. Its appearance should be welcomed.

PHILIPPINES, MY PHILIPPINES Directed by Chris Nash. Producers: Marie Delobala, Chris Nash. Director of Photography: John Winterson. Editor: Ruth Collins. Sound: Kenneth Murphy. Production Company: Storyline Down. Distributor: Screen 73 mm. (Aussie Australia 1988).

SCANDAL

SUSAN CHARLTON

SCANDAL hopes to render into film a particular statement in a particular time. A time when the last vestige of all that which sexual cinema was exposed to the light of a thousand flash bulbs. A moment of sexual innocence whence, it was believed, nothing would ever be the same.

The film opens a story out of figures and events involved in what became known as "The Profumo Affair." It is set in London in

the early Sixties, when John Profumo, the Minister for War in Harold Macmillan's Tory Government, had to stand down after accusations of sexual indiscretions involving two teenage girls, Christine Keeler and Mandy Rice Davies, an interpersonal society acquaintance, Dr Stephen Ward, and Eugene Ivanov, a Soviet naval attaché.

The film begins with gauzy blue grey sexed images sliding in slow motion beneath Statua's performance of "Whatcha Gonna Do" (JFK, the Beatles, Martin Luther King shouting the words "I Have a Dream", Khrushchev in the UN, and Sunday British TV) and moves into an idealistic one-to-one meeting to evoke a "homogeneous spirit of 'Just Do It'" to bracket the scenes which follow.

The films slows down all these elements so that we can drink in a deep sense of the times and milieu and maintain focus on the focus as play as though a look could transform a nation, or that change could be materialized in the flash of just one woman, foregrounded through the eyes of one man.

Christine Keeler. Her story is the story of how the Profumo Affair became the Scandal. Set in the ideal of female beauty moved from Hollywood to London. Christine Keeler married the Labour Party — with allegations gone, Statua had no really accidents to live up to and therefore could have the party with no holds barred. DON'T worry, the neighbours DON'T keep the name down.

— John Marshall "Charles Galt" Galt in *Film*

In *Scandal*, a relationship is struck between the passage of film and the passage of time, so that qualities made possible by film itself are used to convey memory, actuality

evil, most important, *honey* Oats, this *gentle* passage of time was conveyed through montage sequences (filling calendar leaves, opening newspapers, the gliding arms of a clock). Now the effect is also achieved by going through the Super-8 treatment.

Paul Cox, Philip Kaufman and Oliver Stone are among those who have called upon the technique (as *Casino*, the *Unbearable Automaticity of Being* and *Yankee Doodle*) to denote a historic loss of innocence, recalled through memory/illusion. What was once innovation is now an easy and recognizable signal to the visually literate viewer.

The story of *Scandal* has been told many times before – on the front cover of *Time* magazine, through half a dozen published memoirs, in hip reflections upon the Screen – almost a non-series and now a novel. What the film claims to offer the story is a re-interpretation of events, rehabilitating the figure of Dr Stephen Ward. Abandoned by his ruling-class friends, he became the scapegoat for the rotter affair and ultimately committed suicide during his trial, where he was charged with living off the earnings of a prostitute.

Like other recent British films such as *Damage With a Stranger*, *Mean Liza*, *Personal Services*, *Prick Up Your Ears* and *With Thee We Were Alone*, *Scandal* seeks to illustrate the contradictions of class – the film's message in British Cinema.

But where *Scandal* differs works in film (it did not see its first outing in the relationship between Christine Keeler (Joanna Whalley-Kilmer) and Dr Stephen Ward (John Hurt). With great overtones and subtlety the film creates an atmosphere and allows performance that convey the ambiguity of their friendship, a friendship which involves as charges, affection, desire, dependence, no yearning, paternalism and betrayal – but not sexual love.

There is an ambiguity which endures to this day, requiring inverted commas to be placed around Keeler's vocations. Were she and Mandy Rice-Davies 'show-girls', 'call-girls' (just "common" girls) who mingled, perished and slept with "their better"?

While Ward (Hurt) steps out from the opening montage into the streets of St James London and purveys all that "wild, untamed, elemental beauty" to be found in girls like Christine, his declaration that he'd "stop at nothing when aroused" sets up an expectation of one kind of sexual scenario within the audience and in Keeler as well. Ward maintains this intensity of feeling, but how it evolves from the passionate to the ambiguous is the success of the film and the triumph of John Hurt's performance.

After a chapter has been recurring down in the otherwise optimistic opening montage, *Arise*, it is easy to lose sight of the value of Hurt's other acting work. In *Scandal* he, like Ward, is completely rehabilitated, giving the performance of his career. Hurt has been quoted that producers asked that of him as a romantic lead. (He has appeared instead in *The Elephant Man*, in *Alma*, in *Quantum Leap* in *The Naked Civil Servant* and in

In *Scandal*, he is a new kind of romantic lead, because this is not quite a love story. He is both a romantic and a sexual man, but he never lets him directly engaged in either life as the intriguer, yet on the periphery – can attract possibilities, encouraging experiment, then cocking and enjoying the abortion of others. Hurt is allowed the warmth and intimacy of the romantic lead that is usually denied him. It is all expressed in the face, while the body remains an enigma.

Scandal enjoys the company of women and infuses across with a playful atmosphere and wit, and indeed, both splendid and comic Keeler, as played by Joanna Whalley Kilmer (*Edge of Darkness*, *The Singing Detective*, *Willow*), is perfect company for Hurt. Whalley Kilmer is able to suggest Keeler as we already know her and as we wish to imagine her. The film depends upon that she is all at once – kitten, older sister, and tragedienne.

The figure of Mandy Rice-Davies was seen as pitiable, hostile and self-seeking. Within the small range of postures, Bridget Fonda (*Arise*, *Shag*), carries off the British accent and the physical gestures with this. Her is an infectious performance which seems strangely cut short, as though it was feared that her accent might overshadow the subtlety of Whalley Kilmer's task, or that, in rehabilitating Keeler and Ward, Rice-Davies had to become *Scandal*'s new villain and scapegoat. Rather as elegant of the film-makers only, who exclude first time director Michael Caine from, screenplay Michael Thomas (*The Hunger*, *Lesbian*, *Berlin* and *With*, *Conspiracy*) and producer Stephen Woolley (co-founder of Palace Video, a pin dancer on *Mean Liza*, *Adrian's* *Agony* and *Shag*).

Finally, *Scandal* is also notable for an appearance by Richard Gere as overplayed later with a gun, a theme song called "Nothing Has Been Proved" by the Pet Shop Boys, sung by Daisy Springfield, and an appalling bar job on Ian McKellen, who takes the role of Profumo. And keep an eye out for Bill Fiddler as Maudie Norbury.

SCANDAL Directed by Michael Caine (cost. Producer: Stephen Woolley. Executive producers: Nick Powell, Joe Bond. Co executive producers: Harvey Weinstein, Bob Weinstein. Associate producer: Richard Moore. Screenplay: Michael Thomas. Director of photography: John Bailey. Editor: Angus Newson. Production designer: Simon Holland. Music: Clive Davis. Cast: John Hurt (Stephen Ward), Joanna Whalley Kilmer (Christine Keeler), Bridget Fonda (Mandy Rice-Davies), Bill Fiddler (John Profumo), Leslie Phillips (Lord Alton), Ben Elton (Maudie Norbury), David Mervin (Mervyn Griffith Jones), Richard Gere (Johnnie Johnson), James Kebley (Stephen Bates). Production company: Palace. Distributor: CEL. Screen 114 mins. UK 1989.

"Hill is other people," said Sutter. Joe Dante, director of *The Howling*, the phantasmagoric *Gremlins*, takes this proposition a step further in his brilliantly malevolent comedy, *The Howling*. Through the character of Ray Peterson (Tom Hanks), the suburbanite who goes into the affairs of his economic neighborhood and comes a gravely unwell, Dante and screenwriter Dean Cain drag Sutter into the late Eighties. Horror, they do not want, is it.

"It is" in this case is the inhabitants of a sleepy corner of the American suburbs – the 'hills'. The film chooses almost a random, dropping out of order to isolate the sad Western town, the middle-class town level street, and the people themselves. Peterson, a bank clerk (Cain's father), and then rough house Art Wiggamaster (Rick Dunnington), Walter (Gale Gordon) and Mark Remfield (Bruce Dern).

Ray, sitting away his wife's rejection at home, has time on his hands. He spends it observing his new neighbors, the Klings, who



whose house is the one bad tooth in the neighborhood's head's otherwise gleaming smile.

Dante Olsen's clever script allows us to see the local's expectations about the Klings. Why do they come out only at night? ("Nocturnal frolics," volunteers a neighborhood kid.) Why do they surround their house with barbed wire? Why are they always digging in their backyard? Obviously they're up to no good. The town is unwell, the house is pecked and crumbling. Howls and fears emanate from the cellar at night. Worms, the Klings are unwell. They are not, nor do they want, word or going. They don't care

THE 'HOWLING' UNWELL
MAYBE YOURS
ABOUT TOM HANKS AND
GARY BAKER AS THE
PITTING SUBURBANITE
WHO GOES UNWELL
UNWELL

of Walter's gothic deliriums as their paid Unavailable for our post, clients' hemoisolation or backyard barbeques, they're narrowly averted).

The next steps are straight from the Wittgenstein manual: covert surveillance, then door-to-door like anonymous notes under the door and a search of their garbage, and the final break-in which leads to harrowing exposure. Having fledged robust from the mistakes of recent political history, Ray and his co-conspirators are devoted to repeat their

Due to talk this more with the general sub-ventures that characterize the form of his work. This quality surfaced briefly in *Green Area*, particularly in the scene where Phoebe Cates described finding, at the apartment she was rent, the corpse of her father in the chimney, clad in Santa Claus costume and with his cock broken. The scenes of that project were often obscured by the unwanted gobble from Chazoom, but ambitions to escape from fantasy and work in its more deleterious people have lagged in Doner's mind ever since.

After *Doner Space*, his last major fantasy, he produced a project about a gay boy called *Larry McLean Tate*, but dropped it when the studio insisted on a major female star as the mother. The *Book* came along almost by chance. Rod Daniel (*Late Father*, *Late Son*) had been set to direct it, but when he walked, Doner stepped in.

He agreed to make the film only if Universal gave him the run of its newest actor (but reject, where the studio has brought to gather all the famous houses on its books). Here Deanna D'Amico's old home now sits next to the Museum's Gilded mansion and opposite one inhabited by James Stewart and his giant invisible robot friend in *Harvey*. Sadly, the Bates mansion from *Psycho* is not full-sized but a scaled-down replica, and so remains on an balcony, a popular stop on the Universal City tour. Using it for the Klopfer's home would have put the expense in a film already saddled with damages (in addition to the new-mint appearance of Roger Corman chairman Dick Miller, there are countless usable references to horror film—the most obscure of them a hint on dermatology by "Julian Kewell", the hero, from Jacques Tourneur's *Night of the Demon*. And Jerry Goldsmith twice repeats his *Psycho* score to underlie Bruce Dern's comic misbehavior). But Doner is almost gleeful that *The Book* only perpetuates a lower fantasy. "It's a behavioral movie," he told me. "The fun comes from observing how people react, not from the special effects. It's an ensemble cast. It's underarming to compare it to an *Exorcist* comedy, because it's not that kind of comedy. It's in that tradition. It's free form, almost experimental. It's not an art film, but it's probably the lowest movie I ever did. It was a real challenge."

The *Book* (which) behind the stalled gambler with a flur for the grotesque lies in assumed social status. It may not be an art film, but its concerns and its social-political subtext will certainly appeal to much trouble as to its usual audience of under 18s. The

Book is a leap into the dark for Joe Dante. But it's one he had to take. Though he'll be making *Grease* (Hearst this year, one hopes his career will move in this direction rather than towards more vinyl bumpers and plastic penises. This is water in which he swims well).

THE BOOK Directed by Joe Dante. Producers: Larry Bravay, Michael Pennell. As script producer: The Klopfer Co. producers: Dana Olsen, Josephine Dana Olsen. Photography: Robert Swenson. Editors: Marshall Marney. Production design: James Spencer. Music: Jerry Goldsmith. Cast: Tom Hanks (Sam Peterson), Bruce Dern (Jack Klopfer), Carrie Fisher (Carol Peterson), Rick Ducommun (Art Wengertner), Corey Feldman (Ricky Barker), Wendy Schall (Bonnie Klopfer), Brother Byron (Dr. William Klopfer), Courtney Gains (John Klopfer). Production company: Robert Moses Studios. Distributor: UIP. 100 minutes. USA, 1989.

TORCH SONG TRILOGY

RAFFAELE CAPUTO

TWO MOMENTS The first *Brooklyn* 1982. A long shot of the New York cityscape weekly pulls back over a bird's eye view of a cemetery onto the household of a lower-class Jewish family. Offscreen a woman's voice repeatedly calls out, "Arnold!" The camera then locates her at her kitchen, and then follows her movements as she searches around the apartment in search of her young son. Finally, both mother and mother discover Arnold in her bedroom closet, before a mirror, miserably spreading himself around his mouth while modelling his mother's clothes and accessories. Caught in this act, Arnold turns to camera/mother and giggles. Can't reverse shot of his mother, who at first mockingly giggles along with him when suddenly her face cuts an expression of both concern and disapproval. End of first sequence.

The second moment: 1971. Immediately follows the first. A single close-up shot of Arnold Berkhoff (Harvey Fierstein), a male impersonator, in the dressing room of the Club East 4th, where, as in the previous sequence, he is applying lipstick before a mirror. This time, however, he addresses the camera directly (no reverse shot and no mother) and begins a personal account on his to get unfulfilled desire for true love, though couched in and around the conditions of career, family and home.

To a large degree the first moment charts the course of the whole film: to reconcile or reject his Berkhoff's disappointing glance at what appears to her as Arnold's "absent" lifestyle, through the experience of death or loss—the cemetery. If the first moment is primarily concerned with a problem and therefore its reconsideration, the second moment, with an direct address, lays claim to



the conditions of the reconciliation.

The second moment, however, has some thing of a dual function. On the one hand, the direct address is to articulate a difference. It is to say that "This is what I am", and in saying that to say "I am different from you." Yet the address also functions to make things equal, to universalize a claim—Arnold's desire for love, family and home is to say, "I want what everyone else wants."

The latter position becomes material in order to understand and develop Arnold's love (the death of his true love, Mae (Mae West) (Brooklyn) at the hands of the father) with that of his mother's (the death of her husband of 25 years). Arnold's loss is to correspond, if not in character, then in quality, with that of his mother (Anne Berkhoff). It is the loss of a lover and a husband, for Arnold and Mae were to marry, adopt a son and share a home.

But it is precisely with this second moment, despite the film's homophobia, that something of a parallel forms. The film goes to great trouble to mark out Arnold's behavior as different or absent, only to have it subsumed within a conventional framework—family and home—which is to say that "my difference which is different is the same". In other words, if *Torch Song Trilogy* is in part a challenge to the disappointing glance not only of mother but of a heteronormative world, the challenge seems to be posed not so much from a homosexual world, but more from the moral and social hierarchy it wishes to challenge.

TORCH SONG TRILOGY Directed by Paul Bogart. Producer: Howard Gendell. Executive producer: Ronald E. Perren. Associate producer: Marc Conner. Screenplay: Harvey Fierstein from his play. Director of photography: Michael Salomon. Editor: Nicholas C. Smith. Production designer: Richard Mollura. Casting producer: Janet Salomon. Music: Peter Marc Caro. Harvey Fierstein (Arnold), Anne Bancroft (Mae), Matthew Broderick (Mae), Bruce Beresford (Mae), Nancy Young (Laurie), Eddie Constantine (David), Sam Page (Harvey). Production Co.: New Line Cinema. Distributor: Hoyts. 119 min. USA. 1988. USA, 1988.

NEW INDEPENDENTS

Report by Anne-Marie Crawford

AUSTRALIAN feature filmmaking has often been described as culturally endocrine, as "an art neither modernist nor 'vulgarily' popular." Works on show at each

of the past few years of the St. Kilda Film Festival make it clear that the same can be said of a good proportion of Australian independent films. The reasons contained in a *Screening* section that simultaneously attempts to recognise the inherent creative worth of the independent sector while also warning to develop new talent for the feature industry are painfully apparent in much of the work. Films that attempt to be 'valuing works' for their makers, but still want to be seen in some way as 'innovative' or 'experimental' (experimentalism here reduced to a cute idea, a clever game or a beguiling up of traditional elements), those often characterised by reduced notions of form and aesthetics, homogenous cinematographies, unidirectional music-on-scene and a conformity to barely conventional local formalities. The approach is obviously functional as a screen text, providing a showcase for the makers' technical capabilities while indicating a certain perfunctory 'worthiness' in their work. Yet it is a very pale shadow of the vitality that can be the hallmark of independent cinema.

But aside from all this, there exists a strong body of work more seriously engaged with the particular forms in which it is involved. It is this work that keeps the local culture artistically alive and makes the whole business seem worthwhile. So I want to give some devoted attention to just a few films from this year's festival that are concerned more with cinema than with the industry.

Among the many visions of suburban existence on display, David Caesar's experimental documentary *Living Room* stands out as something extraordinary. Formally it is very spare, its structural elements simple and apparent, and its style minimal. The central images in the film are still, wordless shots of people in their home environments looking directly into the camera and out to the audience. It is not a comfortable film to watch by any means, for it (quite consciously) embodies many of the tensions inherent in attempting to represent on screen the lives of 'ordinary people'.

The subjects of the film do not seem to have suspected just how revealing the gaze of Caesar's camera could be. They appear for the most part initially confident, posing in a snapshot. But as the duration of each shot is extended, smiles become strained and confusion appears. With the emotional nakedness and evident bluntness of the people on screen, we too begin to feel rather self-conscious. Our voyeuristic pleasure becomes disconcerting as it highlights the space between the social spaces of the easy film festival and those of the Sydney suburbs. Because of the powerful di-

THE ST KILDA FILM FESTIVAL FOCUSES ATTENTION ON AUSTRALIAN INDEPENDENT FILMMAKING. WHAT'S THE PICTURE?

rection of the subjects' stares, it is difficult for us to disregard ourselves and assume a posture of interested 'sociological' distance. Yet the film also challenges the kind of identification in which one can comfortably imagine that *the world* is a kind of narcissistic extension of *one's own* feelings and responses. In evoking this rift and veed some of social difference, *Living Room* establishes a radical environmental conflict in social relations.

Caesar's own uneasy position in all of this is also openly revealed. The 'viewer' of his style and his dubious commitment to subject his subjects to such probing are other (questionable) aspects of the film's uneasy social view. Here too the film is unflinching about displaying its processes.

Thematically the film deals with often uncomfortable and the resistance of individuals to these spaces. The static camera is here not so much a passive recorder of social existence as a powerful metaphor for the way in which people's lives are heavily shaped by their physical surroundings. The juxtaposition of the leader-in-films and the silence of the subjects with the everyday sounds occurring all around the frame also suggests natural human energies stifled by the rigid determinations of their social and ineluctable living space. In this sense, *Living Room* presents a very pessimistic view of modern life and a political statement about the way "the system" assumes and realises its human populace. (Perhaps the expressions, almost video images that appear throughout the film are a reference to these impersonal, unseen processes.)

Yet the film is not glib in its pessimism. Caesar's living rooms are microcosmic sites for very tangible struggles between the determinations of the spaces (an idyllic family scene as a point in a chapter home demonstrates clearly the design for living) and people's resistance to these forces (a child jumping on a new sofa, the defiant angry stare of one of the camera's silent subjects). The film is thus a dynamic and continuing analytical document of social conditions in action.

Living Room gives remarkably original expression to Caesar's sense of things. It's a rare instance of the kind of originality that also makes Philip Brophy's *Salt, Sulphur, Spices and Sins* an extraordinary film. In fact, I can think of no other recent Australian film that ventures so courageously into such disconcertingly unfamiliar terrain. They belong to a tradition of the cinema described by Ross Gibson as "the ethical meat garden" — a genre, made cutting edge, whose safety is





JOHN AND HIS FRIENDS

shared and "the warm flesh of identification" is renewed.¹ In the context of Australian cinema, it's a very real impulse indeed.

Also focusing on a dialectic between external social forces and individual self-determination is Sue Brooks and Alison Tibbo's *An Ordinary Woman*. Since the fascinating, *Melange: Wind Roads* (Wing Way appeared on the local scene a number of years ago, the blurring of documentary and fiction has become a popular addition to the standard bag of tricks for Australian independent film. *An Ordinary Woman* incorporates an unconsciously intelligent use of this device, linking the formal confusion with thematic questions about individual identity and struggling at the process to exorcise the phantom of transcendent selfhood.

In one sense the film is a kind of group autobiography. The central character of Jackie is a flower construction built around the personal memorabilia brought to the table by the lead actors and looked out with the personal experiences of various individuals involved in the production. Taking the apparent form of a documentary about this woman, the film presents her speaking directly about herself and has a number of (also fictional) characters describing her for us. Memories are created for the woman as a fragmented mosaic variously suggesting moments of brief but vivid physical sensations (a hand working, duckling fat, loneliness billowing separately on a clothes line, a brightly colored garden chair), encephalised dramatic moments from childhood (an angry mother, waiting alone after school), and snapshots from her past (photographs that are artistically constructed for the film as well as some from the actress' real life).

When Jackie's friends and relatives speak of her it is almost entirely in terms of social relations and very rarely of what might be her own internal desires and motivations. In response to her husband's apparent ambivalence about her career potential, a voice behind the camera asks, "Is that what she wants or what was what?" As in Caroline Carver's *In The Light's Body*, there is a sense of the self being exposed and defined by other people's framings. There is a recurring image of Jackie as a small child with her mother behind her in the distance. During the course of the film she craves the image repeatedly, each time imposing her own name of what it represents: she likes her solid position in the foreground, she insists that the distance between herself and her mother is shown as far as she was able to venture at that time, and that a reminder of her early desire to be an opera singer (a transformed expression of this desire being her current job singing in a club). For whilst *In The Light's Body* powerfully affirms the impulse to assert self-determination (the autobiography is ultimately created by the filmmaker herself, the framing of the images finally her own in the sense of minor self-portraits), *An Ordinary Woman* presents identity as more heavily shaped by external processes of socialisation.

However that sense of things is not limited in any way. The most profound levels of meaning are found in the almost inarticulate of the inebriate present, vividly expressed as a series of shots of a baby being

washed and of Jackie singing joyfully in the shower. Documentary is washed as a realm of rich life experience. Thus a highlighted towards the end of the film by Jackie's list of major life desires: "love, maternity and the perfect career".

So the quest for the singular self of the "ordinary woman" is finally abandoned, and the disorientation of the documentary stage of the fiction becomes symbolic of the hazy nature of the mission as a whole. Yet the transforming spirit of the perfect self will haunt the film as it has haunted a history of cinema from Mary Dore's *Mothers of the Affluent* to Mary Lambert's *Joan*. There is (as in Lambert's film) both a denial of the spiritual entity and an explicit engagement with it, both an impulse to disavow and an avowal of its powerful charms of seduction. Perhaps then the question of the immortality of "the ordinary woman" is partly answered in this film through its processes of collaborative creation: it has not as her transcendent individuality, but in the power of her shared experience.

A commitment to a culture of simplicity and humility is clear in Brian McKenna's *Kevin and His Friends*. It's a documentary about a real life "ordinary" person, revealing an intense engagement with the quiet drama of everyday life and the idiosyncratic under the banal. There is neither dressing up nor any other overt explanatory device operating in the film. Rather, its patient documentation is concerned within a subtle narrative structure which slowly draws us into the tangible world of the protagonist.

The vision of human existence painted in the film is not in which the individual drifts emotionally isolated in a predominantly hostile world. Kevin's relations with the people around him are almost entirely out of the conscious of the crossing paths of their lives. His closest companions are his landlady, a man he met in prison, an St. Kilda par and an old school acquaintance. Conversations between them in the film are striking for the almost complete lack of empathy they seem to have for each other's thoughts and feelings. If there is humanity to be found in their relations, it lies much more in their sharing of everyday experience — in the little chores that Kevin does for his landlady on the endless cups of tea and coffee they drink together. Along with the extreme personal results and beliefs he adopts, these fragmented human connections form part of a network necessary to Kevin's ongoing survival. His life converges finally as a web connected of the struggle to create meaning for himself in a world where it seems absent.

Underlying all of this, there is a profound impulse in the film to record the smaller material details of life, from the messy intricacies of street locations to a brand of dishwasher detergent. The various "reactions to the presence of the camera, their subtle performances of their own 'naturalness', are part of the document. Implicit here is a faith in the potency of the photographic image, particularly in its relation to "real life". Marking this, the personal walls shown to us by the people in the film stand as evidence for a fragmented past, and provide keys to the depth and soul of the present.

It bears no better that McKenna's work bears a spiritual tie with Indian New Realist films of the 1940s and 1950s. There is in his work a very deep awareness of the impasses of documentary and fiction, not so much in stylistic concerns, but in serious, even ethical, questions of cinematic form. Whether in the meticulous recreation of a documentary sensibility (in an overtly fictional form, as in his earlier film *With Love in the Person Next to Me*, or in a storytelling documentary like *Kevin and His Friends*, he works very close to a point) where the two impulses become organically fused. Neither the "truth" of the film nor its artistic vision are dissipated in this process. Few local filmmakers have the heart for such exploration.

Films like these are so often lost in the few hours allowed for such work by most comprehensive festival reviews (and of course there were other films in this festival that deserved discussion too). The lack of serious attention given to independent film is another lamentable recurring phenomenon. The local cinema of better times is worth a more dedicated consideration.

NOTES

1. Sue Roberts, "The Film Industry", *Windbrought & Shaker* (eds) Communications and the Media in Australia, Allen & Unwin, Ann 1982, p. 142

2. Sue Gilman, "I Used To Speak French", *Argonauts* (editions catalogue), PHMA Inc. Ann. 1988, p. 15

**THIS ISSUE: SIGNS OF INDEPENDENTS: TEN YEARS OF THE
CREATIVE DEVELOPMENT FUND, AND NIGHTMARE MOVIES: A
CRITICAL HISTORY OF THE HORROR FILM 1968 - 1988**



**SIGNS OF INDEPENDENTS
TEN YEARS OF THE CREATIVE DEVELOPMENT
FUND**

Compiled and edited by Megan McMurphy and
Jennifer Ryan, Sydney: Australian Film Commission,
1988. 166 pp, rrp. \$10

KIM REEFMAN

AT A TIME when young filmmakers ask, "What's a Film Co-op?", APC and AFI personnel busy themselves with external concerns, and the whole industry takes a deep breath in contemplation of the New FFC Age, the appearance of a modest publication like *Signs of Independents* is unlikely to make headlines. But neither should it pass unnoticed, nor go unmentioned, for it is both a timely and worthy tribute to the talents and persistence of Australia's independent filmmakers who have continued to produce challenging, innovative work in a usually less than perfect national climate.

It cannot recall number-published titles which serves so efficiently as a guide to recent Australian independent film production. Nick Ward's *Independent Filmmaking in Australia 1968-1980* remains handy as background reading dealing with the semantics, but it now a little dated. *Cine Studies in Independent Production* (reviewed in *Cinema Papers* 72) is current and catches the process but hits a limited bibliography. The AFI Distribution List, *Film & Video Catalogue 1987/88* includes essays which provide historical overviews of the independent sector and its title information is solid, but restricted - not as naturally - as films the literature disseminates

The nearest equivalent is *Australian Independent Film*, compiled and edited by Victoria Truitt in 1983 and also published by the APC (but now, unfortunately, out of print). *Signs of Independents* draws much of its material from the earlier work, at the same time updating, and expanding its contents.

The new publication provides a comprehensive listing of all films and videos produced with the assistance of the various funding schemes administered by the Creative Development Branch (now Unit) since it took over the Experimental Film and Television Fund in 1978. This is the first time such information has been generally available. It encompasses the output of the Creative Development Fund, No Profit Fund, Women's Film Fund, Documentary Development Program and Documentary Fellowship Program - 486 projects in all. The listing includes title, filmmaker, genre, gauge or format, length and year of completion and, while it encompasses a comparatively small section of the book, it represents considerable labour. The requisite "director's note" on relations to "many mysterious titles" is acknowledged by the editors but, even so, the publication of such a listing never adequately reflects the effort involved in its compilation.

Extended profiles of 149 selected titles from the major portion of the book, and these include detailed synopses and background information, the occasional favourable press quote, cast and crew credits, APC funding and distribution sources, TV sales (if any), and listings of awards and/or Festival or prizes, both local and overseas. It appears that the editors have tried, in this section, to make a balanced selection of different genres and formats ranging over the past 16 years. Observing the various trends of quality filmmaking juxtaposed in this manner, it is difficult not to see it as other than a rich and varied body of work - a judgement less likely to be made from a perusal of, say, a *Cinema Papers* Production Survey or any given issue. As well, the impressive number of Festival/Award entries for each title signify how well-received and discriminated many of these films have become since 1978.

There, of course, are not the only measures of a funding scheme's or an individual film's success and indeed *Signs of Independent*

runs short just short of celebratory made in the ways which provide the film profiles. Co-editor and the then Director of Creative Development at the APC, Megan McMurphy, writes candidly on the use of "inherent contradictions" which have from the outset plagued the low budget funding schemes. In similar vein, Ross Gibson draws the distinction between "modernisation" and "modernism" in relation to 20th-century Western work and, more particularly, the local film industry and APC literature.

Such pieces remind one that, of the many public faces of the Film Commission, it is the Creative Development unit which has always seemed most willing to expose stark, worst and all. Or is Margaret Miers (in *Filmways*, Feb 1989) gone it, the CDF?

... inherent capable of absorbing concerns to a disturbing degree, any number of attacks, justified and otherwise, on its fundamental principles, practices, and even its reasons for being. (p. 18)

In this context, the McMurphy and Gibson essays both are just 1985 CDF guidelines as offering genuine hope for a drastic Australian film culture achievable in part through bold funding decisions - assuming of course that Government support is not withdrawn. Similarly, Susan Donnelly, while acknowledging on her essay the difficulty of writing in the late 1980s about "women's film", suggests that neither the Women's Film Fund which has done so much to nurture that area should be regarded as "dead letters in for public flogging".

Apart from the industry/culture dilemma, the lack of sustainable distribution outlets for low budget films has long been a continuing, near fatal state. Jani Katz's essay, "Discreet Exposure", can remind that as

many ways this is still the case: the closure of the Co-op, the numerous exhibitions "No Boring Movies" campaigns, the continued indifference of commercial TV networks to most independent product, and the diminished purchasing power of government in film agencies and educational institutions - these and other factors have continued to frustrate the best efforts of those seeking wider dissemination for this material. But here too

**WHILE I CANNOT RECALL ANOTHER
PUBLICATION WHICH SERVES SO EFFICIENTLY
AS A GUIDE TO RECENT AUSTRALIAN
INDEPENDENT FILM PRACTICE... IT DOES FAIL
TO DO JUSTICE TO MANY FINE FILMS WHICH,
IF NOT HIGHLIGHTED IN THIS PUBLICATION,
ARE UNLIKELY TO BE BETTER TREATED
ANYWHERE ELSE...**

there has been the odd victory: some of the longer documentaries and low-budget features have secured theatrical release through the auspices of "mainstream", the ABC and SBS have accepted more independently produced local material, including films which would previously have been considered too "offbeat" for television broadcast, there is any other time, recent cultural events such as the Australian Video, Filmgo and So. Kids Festivals and organisations like MIMA have provided important forums for promoting alternative, low-budget work, and incidental champions of the independent sector such as Roma Films have continued to seek new ways—including home video—of positioning new mainstream product.

It would be unfair to criticize *Signs of Independent* for failing to tackle in detailed fashion other fairly recent which help make up the fabric of CDB/CDU history. The focus is rightly on the films themselves. But one of the great limitations since the post-1970 independent film period: I suspect might centre on those films which didn't receive funding (and perhaps weren't made, or completed). Most local filmmakers have colourful anecdotes as to why to release, and many of these are from a personal perspective. Apart from some minor comments on Megan McManus's case, regional considerations and assessment practices are not explored in the publication, although as noted but useful bibliography does not literature relevant to these aspects. I should, at the risk of sounding pedantic, also draw readers' attention to Adrian Martin's short but illuminating piece on "Fox City"—his tribute to Melbourne film industry which, apart from being depicted as somewhat different from that of its northern counterpart, is, in Melbourne Martin has observed, "in a sense not all that different to an overseas film industry (Creative Development Fund).

For those wishing to pursue particular sub-sections in *Signs of Independent*, the directory of distributors included in the book's final section will be helpful. It is a pity that such valuable directory assistance was not provided in those sub-sections of the "Major films and videos" section. I imagine space, time and cost factors governed the editors' decision to limit the amount of information allocated to the "main major" (mainstream) films and videos in the complete larger section. But whatever the reasons, it fails to do justice to many fine films which, if not highlighted in this publication, are unlikely to be better treated anywhere else. And despite the editors' desire to preserve a balanced listing of major titles, the selection remains quite arbitrary. There are some obvious examples. David Badger's *Providence* is the "largest" feature, but *Public Enemy No. 1* (1973), *Tom Zelig* (1974) *Encore* is featured, but not *Freddie and Roscoe* or *Waterloo*, similarly, *Black Man's Rain* and *Mr. Professional* *Walk Lane to the House Next to Me*, but not *Winter Harvest*, *2000 Miles For Christy* or *Last Day's Work*. Sarah Gibson and Susan Lane have managed three "major" entries, but *Take* and *McManus's* John Hughes two

each, but nothing of John Prescott, Dick de Bruyn, Peter Tormann, Solman House, Philip Ball, etc, etc.

This is not to deny the validity of any of the "major" entries in *Signs of Independent* but rather to stress the need for inclusion of adequate documentation for all kinds of films—undoubtedly those most likely to be made, valued by exhibitors, historians and film theorists alike. If such work is to endure, the availability of detailed and accurate information is as important as the accessibility of the films/videos to the public. This little book is an important step in this process. Let's hope others are willing to continue the "detective work" that necessarily goes with it.



NIGHTMARE MOVIES

A CRITICAL HISTORY OF THE HORROR FILM 1928-1988

Jim Newman, Bibliography: Philip 104.00 pb

MICHAEL HEWITT

NIGHTMARE MOVIES, by English writer Jim Newman, is a most welcome text indeed. Some readers may remember in our last review of this book that appeared in 1984, the intervening years have allowed Newman the time to thoroughly revise, update, expand and to present his work in a manner that belies the nature and importance of the whole enterprise.

For the past decade intelligent and critical (and in fact) writing on the contemporary horror film has been almost entirely confined to certain segments of the press: from phone-in film news and movie gossip but largely without the critical dimension, so the volume coming out of American University presses and other independent/specialist publications houses—in other words, material that is hard to gain access to, especially in Australia.

These texts cover a range of styles, formats and tones of voice, which is impressive about Newman in that not only is he acutely aware of the industrial, economic and social histories of the horror film but he also demonstrates a vigorous working knowledge of all the above mentioned writing types. He has done this while dealing with an introduction that makes it clear that his book will be a changing thing: his generation has "a new

paradigm of genre, from George A. Romero through to Sam Raimi". He has an eye for detail, a healthy appreciation of irony and a voice that remains conversational and never polemic. I found myself corrected and informed before I had even finished the introduction.

After stating that the main purpose of the book is to write a history of the modern horror film by tracing links between different sub-sets of the horror film via largely unorthodox methods, Newman goes on to point out that time has not ordered the way horror films—and all films for that matter—are produced, exhibited and viewed. The new generation of horror fans—who only know Freddy Krueger, Michael Myers, Voodoo, Jason and the special-effects creature who dominates current horror film production—will, in time, write our teachers history. His problem

is that he has not done his homework with Freddy and Jason (other than *Gremlins* and *Friday*), and is referring to the books and films of Stephen King and Clive Barker. He is the known Emperor and Thoreau better than *Ham* and *Coram*—probably better *Baron* after *Loving Dead* in *Day of the Dead*, and is too young to remember when one could legally rent a *Looney Tunes* film on video in Britain. Some day, I hope that he will write a book called "A Critical History of the Horror Film, 1988-2000" that contains everything you're about to read (and fail).

As a filmist, but one would be hard pressed to find a similar work that covers as much ground in one volume and is as consistently interesting as what follows.

Nightmare Movies is divided into 14 chapters with a postscript (the previous edition consisted of 12). The last chapter is devoted to a lengthy analysis of George A. Romero's *Night of the Living Dead* and its precursor for teaching reasons. *Night of the Living Dead* is then used as a touchstone throughout the book against which many last works (including Romero's) are measured and compared. His use of Romero does not mean he regards the director as infallible. He has this to say about Romero's late work *Jail's Wife*:

George A. Romero's *Jail's Wife* (1973) is seen the choice of Romero's *Italy* by postscript included as an example of escape film or housewife horror. Made after the failure of *Shogun's* *Alone* *Paradise* (1972), a romantic comedy, the film is not quite able to cut the industrial social realism with horror film made as successfully as *Martin* would do with dark displays of barbarism, yet retaining enveloping and from the 11 though scenes thirty sets in the postural drama some more refined than the black magic scenes (p.42).

Besides chapters on David Morav (from which the last quote is extracted) *Ghost*, *Shogun*, *Urban Psycho*, *The British Horror Film*, *The Texas Chainsaw Massacre* is—well describes it—"The Drive Home, Up Country, Multi-Implantation Massacre, *Morav*, *Am* (with the inclusion into the form of *Dark* *Argentina*) and Classical Gothic Horror Film, Newman also gives some attention to the much neglected but very active Chinese and Italian horror/implantation industries. And

taken horror films are also afforded some space too.

The scope of *Nightmare Movies* is actually much wider than that simple chapter listing suggests. You will find single films discussed in such that you might not expect. But this situation serves to illustrate the book's title and support his opening claim a text that conventions of the traditional horror film are continually emerging and re-emerging into other generic areas of the cinema. Take, for example, Newman on some more recent big budget films that may be familiar.

During the post modernist outburst of the late 1990s, in genre (perhaps full) apart, the DVD made something of a comeback in the unexpected form of *The Crying in Bedtime* (1998), Robert De Niro, in Alan Parker's *Angel Heart* (1997) and Jack Nicholson, in George Miller's *The Witches of Eastwick* (1987). Meanwhile Philip Wadsworth says some of the themes from his *Genre* script for *The Dying* (1997) and there's a similar build-up to apocalypse in *The Seventh Sign* (1988). All these films had one backwards to avoid being stuck with the horror movie tag. The results are probably unique, due through with permission and generally much of common usage being conceptual wholehearted. De Niro's Louis Cyphre and Nicholson's David Van Haren are likable story of him, and Nicholson in particular has fun with his imply unknown, charming, coming and a marvelous not against God for coming women, but the film is just they appear over colors. Parker, adapting William Harrison's pre-war horror novel *Falling Angel* spends all his time on picturesque images of whirling daisies and water (1998). New York and New Orleans and falls down on any sympathy for it in regard to do. Miller, stuck with the far more unexcitable John Updike source novel, gives the impression that his

film, which Parker, Sean Scully and Michael Wadsworth against Nicholson's "Young W.I. don't", has been somewhat to combine with the complex dual necessary to get all the performers to appear to get their everyone has to have as equally developed part, which means that every plot point has to be made three times. But, if nothing else, De Niro and Nicholson do finally establish the DVD's official sample (p. 48).

While that quote may epitomize the overall tone and style of *Nightmare Movies*, which often makes it more interesting than the film under close scrutiny, the book does fall down in one area most relevant to the Aussie fan viewing of the horror film. This is the hard industrial fact of making *Take No Prisoners*. *Death Traps* known as *Death House* in Australia, Penelope Spheeris's *The Day After Tomorrow* has been called *No Appearances*, *Phantom* is known as *The River* *Movie*—but these do not appear in Newman's seven page list of alternative titles. He acknowledges the difficulty in assembling a list of alternative titles for every market in every country, admitting, "The only sampled the writings done by fly-by-night video distributors and, for Australian release, for



example. "Still, this is the only book that contains a book that remains on the new as though it is, through its researched and provides the most comprehensive overview and commentary yet on horror film production on a truly cinematic scale. In short, *Nightmare Movies* is a novel form of a great value and is sure to challenge the preconceptions of many people about the modern horror film.

NIGHTMARE MOVIES
NEWMAN HAS AN EYE FOR
DETAIL: A SENSITIVE APPRECIATION
OF HOW IT'S DONE AND A VOICE
THAT REMAINS CONCERNED
AND INTERESTING
AND INTERESTING
AND INTERESTING

Soundtrack Albums

New and unusual soundtrack recordings from our large range

- Indiana Jones and the Last Crusade (Williams) - CD \$29.95
- Lavender (Goldsmith) - LP \$79.95
- Warkool (Goldsmith) - CD \$29.95
- Twin Blue Line (Giles) - CD \$29.95 / LP \$19.95
- Pennsylvania (Giles) - CD \$29.95
- ET (Williams) - CD \$29.95
- Superman (Williams) - CD \$29.95
- Passage to India - CD \$29.95
- Dear Hunter (Myers) - CD \$29.95
- Salerno Bombay - CD \$29.95
- Quiller (Mann) (Myers) - CD \$29.95

COMING ATTRACTIONS

Licence to Kill (New James Bond movie)

Star Trek

READINGS - SOUTH YARRA

1st Floor - 1st Floor - 1st Floor

and 75 75 North Avenue - 200 200 (Cassidy) (L) and Cassidy

West End - PO Box 404 South Yarra VIC 3141

WE ARE ALWAYS INTERESTED IN PURCHASING CD RECORDS TO REPRODUCE



AUSTRALIAN CINEMA THE FIRST EIGHTY YEARS



Thoroughly revised by the authors, Brian Adams and Graham Shirley, this paperback edition makes a fine companion to **THE SCREENING OF AUSTRALIA VOLUMES** (Susan Kennedy & Elizabeth Jacka), the three books give a definitive history of an industry which is lively, creative and astonishingly resilient. NOW AVAILABLE RRP \$24.95

Currenty Press, PO Box 452, Paddington, NSW 2021. Tel (02) 202 1300. Distributors: Cambridge University Press, Melbourne.

LE VAN FOR SALE

1972 AEC Swift Bus converted to a make-up bus with its own fully equipped green room area. 12.5 KVA silent generator, LP gas and petrol, twin reverse cycle air conditioning, hot water service, toilet and two 11.5 m mirrors.

Le Van has worked on *A Fortunate Life*, *Lancaster House*, *Julian*, *Fields of Fire* and many other Australian productions.

For more information and sale price call
(03) 337 0758

Dirty Dozen

THE DIRTY DOZEN IS YOUR CHANCE TO CATCH UP ON WHAT FILM WRITERS AROUND AUSTRALIA ARE THINKING. A PANEL OF LEADING FILM VIEWERS HAVE RATED TWELVE OF THE LATEST RELEASES ON A SCALE OF ONE TO TEN - TEN BEING THE OPTIMUM RATING. THE CRITICS ARE: BILL COLLINS (CHANNEL 10, DAILY MIRROR), KEITH CONNOLLY (MELBOURNE HERALD), JOHN FLAUS (JUNE MOURCOURT, AGE ENTERTAINMENT GUIDE), SANDRA HALL (THE ROLLING STONE), PAUL HARRIS (JUNE MOURCOURT, AGE ENTERTAINMENT GUIDE), PHILIPPA HAWKER (CINEMA PAPERS), JOHN HINDS (ABC RADIO/TV), IVAN HUTCHINSON (HSV 7, TV WEEK), STAN JAMES (ADELAIDE ADVERTISER), NEIL JILBERT (MELBOURNE AGE), TINA KAUFMAN (FILMNEWS), DOUGAL MACDONALD (CANNESBIA TIMES), ADRIAN MARTIN (PRESS, JERISON), MICHAEL VAN NIEKERK (THE WEST AUSTRALIAN), TOM RYAN (3LO: RAINBOW ROYAL SHOW), DAVID STRATTON (SBS: THE MOVIE SHOW, VARIETY), AND EVAN WILLIAMS (THE AUSTRALIAN).

MARRIED TO THE MOB

Bill Collins	7
Keith Connolly	8
John Flaus	5
Paul Harris	9
Sandra Hall	9
Philippa Hawker	4
John Hinds	7
Ivan Hutchinson	5
Stan James	6
Neil Jilbert	4
Tina Kaufman	8
Dougal Macdonald	7
Adrian Martin	8
Michael van Niekerk	-
Tom Ryan	7
David Stratton	8
Evan Williams	6

DISTANT VOICES, STILL LIVES

Bill Collins	9
Keith Connolly	9
John Flaus	8
Paul Harris	8
Sandra Hall	9
Philippa Hawker	-
John Hinds	6
Ivan Hutchinson	9
Stan James	-
Neil Jilbert	10
Tina Kaufman	8
Dougal Macdonald	-
Adrian Martin	3
Michael van Niekerk	-
Tom Ryan	-
David Stratton	9
Evan Williams	9

TUCKER

Bill Collins	8
Keith Connolly	7
John Flaus	6
Paul Harris	6
Sandra Hall	8
Philippa Hawker	7
John Hinds	7
Ivan Hutchinson	4
Stan James	-
Neil Jilbert	7
Tina Kaufman	7
Dougal Macdonald	5
Adrian Martin	8
Michael van Niekerk	-
Tom Ryan	7
David Stratton	8
Evan Williams	-

DAINGEROUS LIANSONS

Bill Collins	8
Keith Connolly	4
John Flaus	7
Paul Harris	4
Sandra Hall	9
Philippa Hawker	6
John Hinds	8
Ivan Hutchinson	8
Stan James	7
Neil Jilbert	4
Tina Kaufman	-
Dougal Macdonald	-
Adrian Martin	-
Michael van Niekerk	8
Tom Ryan	-
David Stratton	7
Evan Williams	-

FLY II

Bill Collins	6
Keith Connolly	-
John Flaus	-
Paul Harris	8
Sandra Hall	-
Philippa Hawker	-
John Hinds	2
Ivan Hutchinson	3
Stan James	1
Neil Jilbert	-
Tina Kaufman	-
Dougal Macdonald	-
Adrian Martin	-
Michael van Niekerk	5
Tom Ryan	-
David Stratton	1
Evan Williams	-

THE DEAD POOL

Bill Collins	8
Keith Connolly	1
John Flaus	3
Paul Harris	2
Sandra Hall	-
Philippa Hawker	-
John Hinds	3
Ivan Hutchinson	8
Stan James	3
Neil Jilbert	2
Tina Kaufman	-
Dougal Macdonald	-
Adrian Martin	-
Michael van Niekerk	5
Tom Ryan	1
David Stratton	3
Evan Williams	-

DEAR AMERICA

Bill Collins	—
Kath Connolly	8
John Flax	—
Paul Harris	7
Sandra Hall	6
Philippa Hawker	—
John Hinde	6
Ivan Hutchinson	7
Sean James	—
Neil Jillett	8
Tina Kaufman	5
Dougal Macdonald	—
Adrian Martin	—
Michael van Nieuwark	—
Tom Ryan	4
David Stratton	7
Evan Williams	7

THE NAKED GUN

Bill Collins	—
Kath Connolly	7
John Flax	—
Paul Harris	3
Sandra Hall	—
Philippa Hawker	6
John Hinde	7
Ivan Hutchinson	6
Sean James	6
Neil Jillett	8
Tina Kaufman	6
Dougal Macdonald	4
Adrian Martin	—
Michael van Nieuwark	8
Tom Ryan	—
David Stratton	7
Evan Williams	5

DE LEAHY'S NEIGHBOURS

Bill Collins	7
Kath Connolly	8
John Flax	8
Paul Harris	7
Sandra Hall	8
Philippa Hawker	7
John Hinde	9
Ivan Hutchinson	8
Sean James	—
Neil Jillett	10
Tina Kaufman	8
Dougal Macdonald	7
Adrian Martin	—
Michael van Nieuwark	—
Tom Ryan	9
David Stratton	7
Evan Williams	8

THE ACCIDENTAL TOURIST

Bill Collins	6
Kath Connolly	5
John Flax	7
Paul Harris	7
Sandra Hall	7
Philippa Hawker	6.5
John Hinde	6
Ivan Hutchinson	8
Sean James	6
Neil Jillett	9
Tina Kaufman	7
Dougal Macdonald	—
Adrian Martin	1
Michael van Nieuwark	7
Tom Ryan	6
David Stratton	8
Evan Williams	7

36 FILLETTE

Bill Collins	7
Kath Connolly	1
John Flax	8
Paul Harris	—
Sandra Hall	—
Philippa Hawker	—
John Hinde	—
Ivan Hutchinson	4
Sean James	—
Neil Jillett	7
Tina Kaufman	—
Dougal Macdonald	—
Adrian Martin	—
Michael van Nieuwark	—
Tom Ryan	8
David Stratton	7
Evan Williams	—

MANCHURIAN CANDIDATE-

Bill Collins	9
Kath Connolly	8
John Flax	7
Paul Harris	8
Sandra Hall	7
Philippa Hawker	8
John Hinde	9
Ivan Hutchinson	8
Sean James	6
Neil Jillett	9
Tina Kaufman	8
Dougal Macdonald	7
Adrian Martin	9
Michael van Nieuwark	8
Tom Ryan	6
David Stratton	8
Evan Williams	9



WINNER OF THE BEST ACTRESS AWARD 1982



WINNER OF THE BEST ACTRESS AWARD 1982

**1989 National
Register of Women
Working in Film,
Television & Video**

OUT NOW

Available from WFT Inc (02) 280 2058
PO Box 648 Broadway 2007
and selected bookshops

SYDNEY Glebebooks, Fernand Bookshop,
The Bookshops Darlinghurst &
Newtown, Nicholas Foundry
ACE Bookshop

MEUSQUINE *Sporel Shew, Pasadena, California, of the Earth*

CANBERRA Electric Shadows Bookshop
ADELAIDE SAMFC, Murphy Street, Inland
BREBANE The Bookcreek
BETH RPT Coonook

WF

If you bring your crew to Queensland on a budget, all would need to be one of these.



Department, Fisheries
 Administration, India
 (Served) as a
 Consulting Econ.
 Sociol. Assistant,
 Govt. and Secy to Govt.
 Fisheries, Andhra Pradesh
 and Orissa and a Lecturer
 in Econ. Studies, Patna

General Secretary, People's Alliance
 Headquarters, Management & Co.
 100, Commercial Street,
 Hong Kong
 General Secretary, People's Alliance
 Headquarters, Management & Co.
 100, Commercial Street,
 Hong Kong

Greenland Film Award

THE RIGHT CREW
 Shows on Fox From Tuesday (7-9) to 10/28

HEURISTIC VIDEO

• Video Production and Post-Production • Technical, Installation and Special FX Consultants • Corporate, Educational and Entertainment Video

[02] 211 3726

**SELL US
YOUR UNEXPOSED FILM STOCK
SHORT ENDS - REELS - UNOPENED
STOCK**

Ring Nicholas Wharton

STEADY SYSTEMS PTY LTD

405 Sussex St., Haymarket NSW 2000

Tel: (02) 281 4003 or (02) 438 1547

EIN 1071 211 5252

[illegible]

FOR THE SUPPLY OF ALL
FILM PRODUCTION TRANSPORT
CONTACT GARY BUTLER.
ON 800 438 3000



THE UNIVERSITY OF CHICAGO PRESS

Keywords: *Self-esteem, self-worth, self-concept, self-identity, self-image, self-perception, self-knowledge, self-awareness, self-reflection, self-exploration, self-discovery, self-actualization, self-fulfillment, self-empowerment, self-mastery, self-control, self-discipline, self-motivation, self-direction, self-reliance, self-sufficiency, self-dependence, self-assertion, self-defense, self-protection, self-preservation, self-survival, self-sustainability, self-resilience, self-strength, self-confidence, self-belief, self-trust, self-respect, self-dignity, self-honor, self-pride, self-satisfaction, self-contentment, self-peace, self-harmony, self-unity, self-wholeness, self-completeness, self-fulfillment, self-actualization, self-empowerment, self-mastery, self-control, self-discipline, self-motivation, self-direction, self-reliance, self-sufficiency, self-dependence, self-assertion, self-defense, self-protection, self-preservation, self-survival, self-sustainability, self-resilience, self-strength, self-confidence, self-belief, self-trust, self-respect, self-dignity, self-honor, self-pride, self-satisfaction, self-contentment, self-peace, self-harmony, self-unity, self-wholeness, self-completeness.*

- 10 A Day Revolution
- 10 Random Weather
- 10 Minute Crescent
- 10 Long Way From Home
- 10 Random Verse

STATION WAGON • COUPE • HATCHBACK • 4 X 4 TOYOTA LANDCRUISER • MOTOR HOMES • TRAIL TRUCK • MOTOR

3 4 5 6 7 8

11/11/2011 11:11:11

Executive producer	Peter Berg
Producer	Frank Henenlotter
Writer	Frank Henenlotter
Scene producer	Leslie Taylor
Editor	Robert Meltzer

Final company	Blackbox (John P./ Ulrich Pitts)
Due to Smart Eggs/Unimex Engineering	
Producers	Don W. Lerner Jane Ballinger
Executors	Don W. Lerner
Supervisors	Jon Rasmussen
Photography	Elizabeth Strickland
Company	Gray Apple
Synopsis: When love is present on the one's side, Rasmussen (an accountant) has been... (more details follow)	

Food on	Phantom Film: Fry's
Producers	From: Spang
Improvements	Ken: Alford
Based on stories by	Late: Pe
Food: designer	George: White
Just: produced	From: Shofar
From: producers	Jack: Turner

Pool on property	Kendallville, Indiana 1400
Pool on property	Wills, Missouri
Entrance	Marion, Arkansas
Accessories	(see "Wills")
Board on property	Universal, Illinois
East products	Hannibal, Missouri
Auto products	(see "Wills")
Pool equipment	Belmont, Ohio
Swimlane	Swimming, Australia 1400
	Texas
	Greenhopper, Pennsylvania
Laboratory	Monroe, Louisiana
Boards	41, 4 miles
Length	85 miles
Geography	1400
Appliances	The many of Tary, a life-size of
Appliances	Appliances, great, who looks like and
Challenging	1980 and 1980 and 1980 and

Executive producer	Tommy Boyd
Producer	Frank Howard
Scriptwriter	Frank Howard Albert Webb
Associate producer	Robin Thibault
Distributors	United Artists

G. J. Hughes
 G. J. Hughes
 M. F. Fagan
 A. J. Hughes
 C. J. Hughes
 Robert A. Hughes
 William Hughes
 David Hughes

Prod. assistants	Robert Shapiro Karelle Sandler
Costume designer	William Cavalli
Catering	Whispering Valley Productions
Storyboard	James Kalantz
Executive designer	James Kalantz
Musica performed by	Rena Fick
Visual effects	Ray Collins S. Kalantz Paul Green

[illegible][illegible]

THE DELICIOUS	
Food company	The Deliciousness Co.
Bus company	Greene Lines
Producers	Alta Cuts Jillie's Pies
Dresses	Chae Thanae
Expenses	Max Group
	Therapy House
	Lay Mart
Food consultant	Clap Problems
Food as used by	Orana Babes
Photography	Andrew Leno
Food recorded	Fred Thorne
Idioms	John Cook
Food design	Lawrence Lawrence
Companys	Broad Bows
Restaurant products	Greg Cook

Prod. secretary	Roberta Coen
Prod. accountant	Les Collins
	Sharon Brown
Hair stylist	Trish Walker
Int. and director	Coley Phipps
Art and director	Timmy Pinn
Art and director	James Schmidt
Company	Jackie Sullivan
Producers' assistant	Roberta Coen
Casting	Forrest (Michael) Lugo (see Producers)

Gender	Female
Third ethnicity	French Canadian
Fourth ethnicity	Cham Cree
Home province	Alberta
Age category	Early Adolescence
Age (in thousands)	Thirteen Years

Shops & services	David Saks
Healthcare groups	John Chomsky
Sports & fitness	Ray Finkel
Choreography	Lucy d'Amico
Real estate services	Anna Cline
Business advice	Ray Finkel

Set construction	Phil Winters
Art director	Les Goldstein
Musical consultant	Charmaine Wootton
Key stylist	Steve Schiff
	Deborah Koss
	Wayne Dow
Costume designer	Gregg Be
Sound editor	Samuelson
Editing assistant	Ray O'Brien
Production office	Abby Garfield
Stunt coordinator	Bob Holt
Action vehicle coordinator	David Knight
Still photography	Barry Stein
Hair, beauty	Gregg Allen

[illegible]

Food company	Bona Colonna P/S
Bar company	Campus Worldwide
	Wolfe Insurance

Penicillin	Rosa Colomera
	Ray Ma Long
Demotic	Eugene Schlimmer
Superstition	Farmanul Hujumuddin
Baruwa chita	Rosa Comenica
Photography	Medhina Shomrova
Sound recording	Michael Egan
Editor	Zhangwen Fengshu
Real produce	Rosa Comenica
Real exchange	Steve Kachin
Unit manager	Julie Warriner
Location manager	Ray Zhangwen
Food management	Ray Ma Long
Lot size driver	Arthur D'Agostino
Continuity	Hannah Gaudin
Lighting camera	Medhina Shomrova
Focus policy	Michael Kelly
Key grip	Frankie Durand
Key prop	Daniel Robinson
Gaffer	Tamara Morrison
Screen operator	Scotty Pappas

Bill photography	Tom Minnery
Blue boy	Andrew Hetherington
Bummer	Joanna Lee
Politeness	Alison Kishley
	John Pearce
Chances	David Smith
	Christine Smith

[illegible]

000000

of the paper. Director of *Deane's* plan for retired lives Barry Robinson, the Minister of Health, has similar ambitions and plots the details of the current Prime Minister.

DOCUMENTARIES

CHOCOLATED, BAKED AND PEACHED: BRUCE HALL LIVES IN MELBOURNE

Prod. company: TV Ed Productions/
Min of Education Victoria
Producers: Lily Branson
Director: Lily Branson
Casting: Noel Ford
Script: Anthony Anderson
Editor: Matt Williams

Prod. company: Lily Branson
Jack Latham

Synopsis: This series of three programs was recorded live at the United States Hall during Bruce Hall's return visit to Melbourne. He recalls anecdotes, reads from his books, and answers questions from the children in the audience.

COVER TO COVER - BOWLE GAIN

Prod. company: TV Ed Productions/
Min of Education Victoria
Producers: Lily Branson
Director: Lily Branson
Casting: Noel Ford
Script: Anthony Anderson
Editor: Matt Williams

Prod. company: Lily Branson
Jack Latham

Synopsis: The "Cover-to-Cover" series looks at children's authors and illustrators. This program was recorded during Bruce Hall's recent visit to Australia.

DOWN FROM QUEEN

Prod. co: Ordinary People Pictures
Producers: Bruce Brady
Director: Jonathan Hearn
Topic: La Morte
Scriptwriter: Miles Jones
Photography: Bruce Brady
Prod. manager: Suzanne Hearn
Length: 58 mins
Costing: Margaret 17 mins
Synopsis: A look under the hood of Australia and its historical events after World War II.

SHADES OF TIME

Prod. company: Juppier Film
Dist. company: Juppier Film
Producers: John Gray Trottier
Director: Ian James Wilson
Scriptwriter: Richard Armstrong
Photography: Gary Mascolo
Sound recorder: Ralph Smith
Synopsis: A collection of memories, we look back the eyes of old people.

HERNIMAN/VID

Prod. company: Flinders Media,
Flinders Medical Centre
Producers: Mike Davies
Director: Mike Davies
Scriptwriter: Mike Davies
Based on the idea by: Mike Davies
Sound recorder: Andrew Gascarynch
Composer: Janet Todd
Music producer: Robert Kell
Musician: David Turner
Costs supervisor: Paul Langford
Art director: Janet Todd
Music performed by: Robert Kell
Sound editor: Andrew Gascarynch
Length: 1/4" video
Synopsis: A dialogue series with and stage and film directors, writers, and producers who discuss their creative life and the importance of a creative lifestyle and the importance of a creative lifestyle.

IN MORAL PAIN

Prod. company: Cineal Productions P/L
Dist. company: Cineal Productions P/L
Liverpool, USA

Producers: Patrick Hearn
Director: Patrick Hearn
Scriptwriter: Paul Fox
Photography: John Thomas
Sound recorder: George Wiles
Editor: Hugo De Vries

Synopsis: In *Moral Pain* examines the social history and psychology of juvenile crime, comparing Australian methods with those overseas.

IT'S NOT ALL NUMBERS

Prod. company: Ministry of Education/
TV Ed Productions
Producers: Irene Glad
Director: Irene Glad
Scriptwriter: Ruth Phelps
Photography: Madeline Storratt
Sound recorder: Catherine Smith
Editor: Irene Glad
Composer: Rita Watts
Music producer: Duffie Roberts
Musician: Tom Ratten
Music up: Jack Gell
Scriptwriter/producer: Jack Gell
Prod. photography: Jack Gell
Editor: Rita Watts
Company P/L: Jack Gell

Length: 28 mins
Genre: 17 mins
Running time: 17 mins
Synopsis: A 28-min. documentary filmed at Strenuous Lane High School. The program is about how a group of nine aged high school students express themselves with knowledge and skills they will need in order to successfully organize, in a democratic manner, a recycling program in their school. The program will be presented by Bob Gell, the well-known teacher/governor, on Channel 5, who is also an expert on environmentalism.

PARENTS/TEACHERS INTERVIEW SKILLS

Prod. company: TV Ed Productions/
Min of Education Victoria
Producers: Lily Branson
Director: Lily Branson
Synopsis: A drama that focuses on the importance of a recycling program in their school. The program will be presented by Bob Gell, the well-known teacher/governor, on Channel 5, who is also an expert on environmentalism.

PARENTS HELPING CHILDREN TO READ

Prod. company: TV Ed Productions/
Min of Education Victoria
Producers: Lily Branson
Director: Lily Branson
Synopsis: A drama that focuses on the importance of a recycling program in their school. The program will be presented by Bob Gell, the well-known teacher/governor, on Channel 5, who is also an expert on environmentalism.

POSTERS FROM ITALY

Prod. company: Columbia Film
Productions P/L
Dist. company: Cineal Productions P/L
Producers: Rita Watts
Director: Rita Watts
Scriptwriter: Rita Watts
Based on the idea by: Rita Watts
Photography: Rita Watts
Editor: Rita Watts
Music producer: Duffie Roberts
Musician: Tom Ratten
Music up: Jack Gell
Scriptwriter/producer: Jack Gell
Prod. photography: Jack Gell
Editor: Rita Watts
Company P/L: Jack Gell
Synopsis: A 28-min. documentary filmed at Strenuous Lane High School. The program is about how a group of nine aged high school students express themselves with knowledge and skills they will need in order to successfully organize, in a democratic manner, a recycling program in their school. The program will be presented by Bob Gell, the well-known teacher/governor, on Channel 5, who is also an expert on environmentalism.

optical & graphic

110 West Street, Otter Road NSW 2035 Australia
Phone: (02) 952-3144, Fax: (02) 952-5031, Modems: (02) 952-7642

Title Specialists

Your complete Negative Matching Service

including • Time Coding onto 8" floppy Discs • Super 16mm • Syncing Neg or Pos Rushes • 16mm & 35mm Edge-Coding Service ("Rubber Numbering") • Tight deadlines our speciality • 24 hours a day, 7 days a week if required

Contact Greg Chapman

Tel (02) 439 3989

Fax (02) 437 5074



105/6-8 CLARKE ST
CROWNSHED NSW 2038

Film Studio and Production Offices for Hire

Avalon Film Corporation
29 Mitchell Street
North Sydney

Available now for hire Daily or Weekly rates

Phone: Cagga (02) 92 4776

Fax: (02) 922 8081

BAUER

SUPER VHS AND S-VHS-C CAMCORDERS

• Latest line adapt-
tans for video
camcorders
• Bauer Colour
Video Printers
• Bauer Video
Monitors, Editors and
Character Generators



• EQuator Mix
Automation
(Levels and EQ)
• Film/Video
Calculators
• L. Den Throbert
Convertisers

Ace Edit

PO Box 323 Bondi Junction NSW 2022

Telephone: (02) 356 9039

24 Carolina St
Durham, NC 27604
(919) 478-7433

as symbols describing the country's ancient culture and joyful tenacity. Many of these casual encounters end up becoming an Italy. The documentary looks at the outer side of the "sugarcane" cut — sugarcane, rather than sugarcane — and asks why an increasing number of Americans opt for a different lifestyle in Italy. The emphasis is on inner events and human connections.

Abstract

Pratt company	East Great America
East company	Regional International
	Group
Product	Mark Value
Director	Medical Estate
Synopsis	Under Southern Star takes the viewer on a journey of discovery and explores how man, nature and money combine to shape communities by combining the beauty and atmosphere of the past with the most advanced that created the very first one and America.

Abstract

Food, concept	Alfred
Music producer	William Horowitz
Dancer	Rare Horowitz
Current sponsor	Chen Fong
Editor	Rare Horowitz
Language	Of course
Group	Between us 1"

Synopsis: People with disabilities are depicted at the same level as the rest of the community and do not have to be seen with their colors.

TABLE 1

THESE RESULTS ARE PRELIMINARY AND SUBJECT TO CONFIRMATION.

Food company	Foodnet Film
Producers	Black Deer
Director	Edmund Allenby
Screenwriter	Isabel Allenby
	Based on the play
story by	Ken Archer

Copy edit	Ray Archer
Photography	Samuel Davis
Second copyedit	Sam Wynn
Editor	Samuel Davis
Clipping	Prima Corbin
Proof changes	Prima Corbin
Compositing	Judith Strickland
Covering	Wesley Sullivan
Covering outside text	Shirley Proulx
Covering	Judith Strickland
Covers, materials	Sam Daniels
Key cap	Samuel Davis
Layout	Randy Timony
Illustration	Prima Corbin
Illustration	Randy Timony
Art director	Georgina Campbell
Art and design	Georgina Campbell
Coverage design	Barbara Hayler
Book art	Wesley Sullivan
Headlines	Sam Wynn
Headlines	Sam Wynn
Headlines	Sam Wynn

Art editor	Robert Altmanovsky
Fig. marking	WFL
Figure character	Figure Drawing
Figure performed by	Figure Drawing
Figure name	Sam Wren
Full photography	Steve Davis
Illustration	Sammy Fenn
	Mark Robinson

Oyarsa	NYL
Barnes	Barbara Barnes
Cutler	Barbara Cutler
Lafayette	NYL
Radon	\$54,800
Langley	24 year
Clough	1960s
Shirley Ann	Page 128
Cast (Florida Technol (Barnes), Doris (F)	
Arson (Giles), John (Barnes) (John (Barnes),	
Arson (John (Barnes))	
Synopsis: The charming story that reveals a	
child's world. In a simple story of	
poverty and a little girl's grief. Arson is	
perhaps the best story ever told - a	

Dearest pencil – her kids, as in the 1950s-style *Queen and Pencil* line, are they getting as playful because her consort gives horses out. She throws them into the work – but they show work.

RESEARCH DESIGN AND METHODS

Prod. company	Wine Australia Pty Ltd
Dist. company	Wine Australia Pty Ltd
Producers	James Humphrey
Director	Norman Murphy
Screenplay	Norman Murphy
Photography	Andrew Frost
Music (score)	Don Grönnqvist
Editor	Norman Walker
Prod. producer	Paul Hancock
Prod. manager	Paul Hancock
Prod. secretary	Lee Walker
Prod. assistant	Christiane Carter
Musical director	Ray Whitburn
Editing company	Northern Ltd
Facility	Tom Allen
Makeup	John Swadlow
Stylist	Walter King Company
Costume	John Fennell
Length	4-12 mins
Showing track	1 film, 20 countries

Synopsis: A short programme film in 16 scenes on personal appearance, influence groups and shows already existing an existent in a career in an Acting office. It should be used not only as a film but also as a guide in all the major topics, and each of the scenes.

1. **Author:** [Name]
 2. **Title:** [Title]
 3. **Journal:** [Journal]
 4. **Volume:** [Volume]
 5. **Issue:** [Issue]
 6. **Page:** [Page]
 7. **Year:** [Year]

Head company	Eden Australia Pty Ltd
Head company	Eden Australia Pty Ltd
Producer	James Humphreys
Director	Mark Smith
Producers	Richard Ryan
Producers	Alan King
Producers	Sam Fung
Producers	Paul Crenan
Editor	Josephine Walker
Head producer	Paul Hamilton
Head producer	Sam Hamilton
Head producer	Lee Wilson
Head producer	Michael Clarke
Head producer	Kevin Fennell
Head producer	Clifford Jones
Marketing	John Swindell
Lobbying	Video Film Company
Lead investor	Mark Fennell
Length	10-12 minutes
Genre	Videojoke

[illegible]

Prod. company	Edits Australia Pty Ltd
Producers	Geoff Hurley
Screenwriter	Emma Carroll
Exec producer	Joan Fell
Prod. manager	Catherine Macmillan
Prod. secretary	Jan Evans
Prod. cost.	Wendy Wray
Marketing/promotions	John Delebrato
Publicity	Joan Glen
Length	121 mins
Synopsis	An angry series on blind people does not enlighten

1000

Food, catering	John Australia Pty Ltd
Food, catering	John Australia Pty Ltd
Producer	Paul Henderson
Director	John Michael Ruggieri
Supervisors	John Michael Ruggieri
Force in editor	John Michael Ruggieri
Photography	Mike Jewell
Special machines	Derek White
Editor	Gordana Croyan
Language	Guy Olson
Choreography	Thomas Taylor Nashville, Tenn



ARTIST REPRESENTATION
INTERNATIONAL

"UNDER NEW MANAGEMENT"

408 ST. KILDA RD., MELBOURNE 3004
(03) 525 1996 (03) 529 4100
FAX (03) 529 7799



HAVE GUNS WILL TRACK

info@openoffice.org <http://www.openoffice.org>
<http://www.openoffice.org>

Experimental operators, mobile workshop, research and weapons training in urban and urban. Flotilla in water: latest contact

[illegible][illegible]

LeRoy Jones

Specialising in Film Production Equipment
Lights, Gels, Tapes, Bulbs, Light Meters,
Stands, Camera Support Equipment,
Dollies, Slides, etc

133 Mallory Road, Knoxville
PO Box 456 Knoxville 37909
Telephone (602) 818 1844
Fax (602) 818 3919

Prod. manager	Van Hornes	Prod. co.	Second Productions Ry.
Prod. manager	Wick Popplewell	Dist. co.	Reynold International Film
	Bob Shog	Producer	Tim Clax
	Ken Clemen	Director	Irish-John Allen
Prod. secretary	Tommy Smyth	Photography	James
Prod. assistant	Steve Hadden	Sound recording	James
Prod. assistant	Laura Hanes	Editor	Stanley Dineen
	Adrian Fitzgerald		Robert Dineen
	Don Conroy		Mark Yelton
	Ben Fitzgerald	Composer	Twilight Productions
Art. dir. director	Bernard Wright	Exec. producer	Frank Alton
Art. dir. director	Adrian Smyth	Prod. secretary	Thomas Hanes
Community	Ray Hennessey	Prod. assistant	Ann Schilling
	Leslie Ray	Camera operator	James
	John Ballant	Room supervisor	James
	Rae Falcione	Make up	Wanda Haines
Costing	Ken Hanger	Hairdresser	Daryl Galt
Decorations	Ben Chokler	Props	Daryl Galt
	Allen Matheson	Props buyer	Conroy Vail
	Renee	Special effects	Freddie Lashburn
	Ray Insella	Sty director	Up the Py. L.
Research assistant	Alvinne Kline	Sty coordinator	Murray Lash
Music editor	Gary Hadden	Music director	Colin Lash
Gaffer	Graham Malter		Twilight
	John Kaplan		Profrance
Director's assistant	Ernie Vincent		John Ellingsworth
Art. director	Terry Kean		James
	William Willett		Charles
Art. dir. director	Becky W. Alexander		Michael Sheehan
Art. dir. director	Lee John Woods		Georgina Hanes
Art. dir. director	Vic Murphy		ATM
Make up	Michaela Smith		Reynold Facilities
	Barbara Bell		1" cable
	Barbara Bell		
Hairdresser	Helen McLean		
	Norman Thompson		
	Colt Mann		
	John Hanes		
	Philip Hanes		
	Rae Hanes		
	John Carroll		
	John Carroll		
	John Carroll		
	Steve Hanes		
Cost. Buyer (Merchandise)			
Designer	Polina Krasnik, public lib. to assist the police in author. contr. (Chicago)		

[illegible]

**ASTOUNDING
SUPER VHS**

SVHS and VHS Production and Post Production facilities are now available FOR HIRE.

- EDITING SLATE
- CAMERAS
- FX MIXER
- LIGHTS
- TRIPODS
- MICROPHONES
- ON-LINE STUDIO

**SUPER VHS IS THE QUALITY
ALTERNATIVE TO 1/4" VIDEO BUT
AT A VHS PRICE.**

Hire the latest equipment at the lowest rates or let our team produce your video for you.
Corporate Videos and Newsletters, Training
Tapes, Showreels, Music Videos or any project.
Special reduced rates for Community and
Non-profit groups.

mother's superior video
(02) 519 5860
NEWTOWN 7 DAYS

complete" a. full, finished, ended, perfect; entire. — v.t. finish; make whole, perfect. — completely adv. — completion n. — complete"ness, a. — complete"tion n.

POST PRODUCTION

A "COMPLETE" POST PRODUCTION
SERVICE - FROM RUSHES TO FINAL
MIX OR ANY STAGE IN BETWEEN

**INCLUDING:
PERSONNEL • EQUIPMENT • ROOMS**

**FIXED QUOTES GIVEN
TO SUIT YOUR BUDGET**

CONTACT:
F STOP PRODUCTIONS

PTY. LTD.
TEL (03) 516300
AND TALK TO TED MCQUEEN-MASON
RESUME ON APPLICATION

CANNES



CANNES

THIS YEAR AT CANNES AUSTRALIA HAD FOUR FILMS INVITED TO THE FESTIVAL: TWO FILMS IN COMPETITION, JANE CAMPION'S *SWEETIE* AND FRED SCHAPIRA'S *EVIL ANGELS* (A CRY IN THE DARK AS IT IS KNOWN OVERSEAS) AND TWO FILMS IN THE SIDEBAR EVENT, UN CERTAIN REGARD - IAN PRINGLE'S *THE PRISONER OF ST PETERSBURG* AND BILL BENNETT'S *MALPRACTICE*. MANY MORE SCREENED IN THE MARKETPLACE. BUT APART FROM FATIGUE, CLAUSTROPHOBIA AND A

WHAT DOES CANNES MEAN TO YOU?

SUE MITCHELL: DIRECTOR OF MARKETING, AUSTRALIAN FILM COMMISSION
Cannes attracts a fantastic mix of people - the media, festival directors, filmmakers and buyers. It's where films are debated in cinematic terms, national film cultures are analysed, films are bought and sold, where having a profile can be extremely important, where inventing people can be a nightmare. In other words, it's a mess.

In terms of the AFC, it means a lot of work: setting up office facilities, assisting producers with their marketing strategies, producing information booklets, setting up festival services for the next year, co-ordinating screenings and promoting Australian films. It is both an endurance test and a challenge to allocate limited financial resources in order to achieve the best possible exposure for the Australian film.

PAUL COPE: DIRECTOR OF SALES, AUSTRALIAN FILM COMMISSION

Well, it must certainly not be regarded as a proper film festival. This is a political set up. If you look at all the films in all the categories they are there for certain reasons, political reasons. It's not a celebration of the cinema - it used to be. Now it's all money and greed. It's a product like shampoo here, and all the way around the world, yet we still celebrate the great Cannes boulevard, we're still seen along the Croisette with its cravatiers.

The competition has *A Cry in the Dark*. It has been released and bombed out in two countries. It's representing Australia in the competition. I've nothing against it, but it's ludicrous - it's in the main competition because they wanted Meryl Streep here.

According to Cannes is also the most dreadful, harrowing thing on earth. Everybody has to walk in and out because they have to go to the next show. It is really like modern life, like consumption. But it's quite handy for me to be here because of the financing of the next film. A lot of discussions have been taking place and that usually results in something going on after the festival. So that's why I came.

ALAN FORTNEY: DE. MARKETING/DISTRIBUTION VILLAIN KENNEDY
We're not marauding around this market or any other market deeper

FORNIGHT-LONG HANGOVER. WHAT DOES CANNES HAVE TO OFFER FOR AUSTRALIAN FILMMAKERS? WHAT ROLE DOES THE AUSTRALIAN FILM COMMISSION HAVE IN CREATING AN AUSTRALIAN PRESENCE? HOW DID THIS YEAR'S FESTIVAL COMPARE WITH PREVIOUS FESTIVALS? AND HOW DO YOU PREPARE YOURSELF FOR THE RIGOURS OF THE CROISSETTE? A SELECTION OF EXPERIENCED FESTIVAL-OGERS AND FIRST-TIMERS ASSESS THE 1989 FESTIVAL AND GIVE SOME TIPS FOR 1990.

only looking for the big film. The reason for that is that our supply lines are weak, our relationships are longstanding, they usually go back a number of years. So for us it's a very different exercise, it's a question of coming and speaking with these people and having a meal and a drink and saying hello. So for us Cannes is more a teaching/learning exercise than heavy negotiation in a smoke-filled room.

KIM LAWRIE: KIM LAWRIE MARKETING (PREVIOUSLY MARKETING *THE PASSION OF IT* FORTUNE AND CALLA)

Cannes is pretty important for Australian independents because it's both a festival and a market. The American Film Market and Milan aren't festival oriented and, apart from Berlin and Montreal, most of the other festivals don't have a strong market. But you can cover all the ground here. You can sell your film to a film co-op, or you can sell to a studio here. It has the biggest range. The bigger difficulty is contacting them, because there's no organ of any reliable kind, and no full calendar of films.

DAVID HARRIS: PRODUCER

I could have had my future stolen, than anything else. Last year *Majestic* was my official selection, but usually I come to most people, to meet or to communicate and talk about future projects. I don't need any other market, but Cannes is essential to me.

BOB WEIN: FINANCER OR GUY

I've always brought myself to markets like I thought it was an important thing to do. I think anyone who is a serious filmmaker can get to a market, it ought to be a part of their strategy. If you can get \$1 million to \$5 million together to make a film, then you ought to be able to get \$10,000 to find out what the rest of the world is doing. It's a very important experience for a filmmaker to come to a market like this and see how these people appreciate what they are doing. It's basically a communicative medium and if we get stuck in a production phase without getting any feedback from the distribution phase, it's a pretty isolated and alarming experience.

There's a sort of optimistic attitude on the part of some of the filmmakers that distribution is part of the dirty world of money and commercialism and we're artists and we don't need to address that. It's very naive, because film is that very strange mixture of art and commerce. It's a very expensive medium to work in. It's not a solution to find out whether the intentions with which you started a project are realized.

DANIEL SCHWAB: PRODUCTION: *The Princess Is a Frivolous Man*, with David Ber

This is my first time at Cannes, my first time at any market. It's a very enlightening meeting people, seeing how things like the press are handled. I've met an incredible number of people, a broad range of producers, buyers, distributors. I think it's imperative for Australian independents to come to a market like this and see what the real world's about.

HOW DID YOU PREPARE FOR THE FESTIVAL?

KIM LEWIS: It is difficult for a single producer or a new company, because it takes two to four years for people to know you're around, and when you're based, and whether or not your product is reliable. A lot of people come here and try to get everyone into their screenings, that's not only difficult, because screening experience, but it's also worthless gaining for all those big companies if you're installing specialty product. If you run a film through the *Palme* markets and it's a new film, the first screening is free, and subsequent screenings are \$70 to \$100. And if you run it through the APC it's \$400 a screening, outside the *Palme*, in the cinema. You might get only 30 or 40 people to a screening, so it's as if it's a morning screening. It's better to show a film that's got some trade in it a minimum of three times, up to as many as five or six, because people just keep missing screenings on this place.

Ideally you let everyone know your film is on long before the festival and get your bookings made early in the year. You try to get your actual screening times into the bumper issue made idea, but you don't always have that information as sure yourself. If you're a regular, then it's not so difficult to get that important information out to people, because you know them and they will respond to you and will make contact with you. If you have a film screening in the official selection, you really need to have a public relations person, a press co-ordinator.

The festival runs for 12 days, so you've got to survive that period of time. You've got to pace yourself in a way that allows you to get through that time in the best possible physical condition. Cannes is not Hobart — it is not a place that closes at midnight, so you've got to be careful that you don't overdo it or you run into the next three days' business. If you get 30 accounts with Marianne Cohen and you think you've really got a picture for her, then you've got to be in reasonable shape.

REN MORRISON: In terms of the market, we book the cinema, accommodation, offer space and local staff, meet producers with their co-producers and discuss marketing strategies, and create a new campaign each year, including producing a new catalogue and promo reel. For the festival, in February we preview all the available films to Pierre Rossem (who is the delegate for Galia Jacob and the selection

committee). Once a film is selected we go to organize the translation and subtitling and work with the agent and producer on the presentation of the film. The marketing staff who attend Cannes also try to see as many of the new Australian films as possible so that we can discuss the film with buyers. The APC doesn't sell films, so the emphasis is on providing as much information as we can so that buyers can identify the films they are interested in seeing. We show-up on meetings in advance so that we can give our initial forecasts and special events strategy, already prepared pre-sale and co-production protocols for Australian producers and keep informed as to buying trends and prices. This contact with the market is essential for our marketing/advisory role. Preparing for Cannes is a continuous process — we started planning for 1990 at this year's festival.

NATHAN MILLER: DISTRIBUTION: *CRASH*

For the first time at Cannes, there's not a list that can prepare you first. You have to be focused, you have to know what you've come for, and not try to be all things to all people. If you're trying to sell a film, send your material out to your targeted buyers beforehand, if you're going to hold a discussion, send the divisions will follow you some, that way people will focus on you. And stay somewhere central, it doesn't matter where — that's one of the important things.

ALAN PETER: What some Australians tend to feel they have to do is to hype the Aussie film. The trouble is that it can make us look dis-empowered by being over-hyped. The result is some films that should be hyped in reverse. You should go around saying, "It's only a little film," and then people may be surprised. I find that as a marketing exec people are often more impressed if they think they think they've discovered something. That's what you have to do when you're distributing film, you have to be very careful to not people's expectations in an account way that allows them to feel they're part of the process. I think this reflects the confidence that our minds about the kinds of films we should be making. On the hand there are the *Crescent* Dealers, and on the other hand the smaller film of more limited scope and ambition — but people seem to a market like this and try to sell these films as though they're *Crescent* Dealers. You can't have it both ways. You don't bring a car to Cannes and sell it as a lion, you sell it as a nice little car, and there are a lot of people that want to buy a car.

THOMAS MIDDLE: PRODUCTION, JOINTMENT WITH FILM AUSTRALIA, *Accompagnateurs*

I don't think that there's any golden rule of how to prepare for Cannes. If you have a film then what you can do is have masses of letters and you work the press gallery and if you're an American multi-millionaire producer you can have planes flying around outside every headline. But most of that can only happen once you're here. You make sure that people like Bill [Benetti] and Lee [Gibson] come along, because people here are really more interested in directors and actors than in marketing people.

If you have a production in development that you want to get into here, you really have to think a long way ahead. As far as I can see there's very little point in coming here without at least a first draft script, a budget and key elements, a covered score. And you send this to your targeted people beforehand, so that when you finally meet, they've read it, and you can sit down and have some good useful discussions. That's the method way of doing it. I don't know how many people actually achieve it.

EVAN ESHLIM: PRODUCER, *GOING TO THE SUN*, *THE CIVIL DEAD*

Basically I just take some time and figure out my targets. In this case it was certain countries, like Spain and Germany. I find out information, sales agents and screening times, and send out information to everyone in the industry I can think of, not just buyers, but producers, friends, everyone, because that's the network.

Then you have to figure out what sort of publicity you're going to do. We can't afford to advertise in the trades, so we go different ways. We do a guerrilla poster campaign, which is always really important, because people talk about it, and we do interviews and then hire the place. The other important point is to contact the trades, *Variety*, *Midweek Reporter*, *Business Film*, *Le Film Français* and *Screen International*, and make sure that you get some notices printed in the bumper editions or the dailies.

BOB WEIN: I think individual producers need to spend more money and more effort on their profile in this market. When you come to a film, you realize that if you haven't worked out your strategy, three months before you arrive, written letters and contacted the people that you want to see, and worked out a schedule for it, it's that you wanted to achieve, then you end up having beers with Australian colleagues and talking about the weather. At the festival, anybody can come, and close, and it's like a live market to realize who is just full of shit, and who is a real player. And the difficulty is that somebody who is a real player one year is full of shit the next.

From a support point of view, I think the State and Federal bodies provide good infrastructure, particularly the AFC. The State leaders have been a little confused as to what their role is and whether there is a conflict of interest between them and the Federal back, and whether they ought to be plugging into the Federal back's initiatives or doing something separate.

HOW DOES THE FESTIVAL COMPARE WITH OTHER YEARS?

NARRATH MILLER: I've been coming here for at least 12 years. In the early days there wasn't much, as many films screening, and the independent anthology distributors could pick up really top specialist films for very low prices. When I first came there it was only about five Australians here altogether. This year I've found films that I liked, but unfortunately they were either pre-sold, or the majors have bought them. A few years ago, for example, I bought Jim Jarmusch's *Stranger Than Paradise*. Now, with his third film, *Mystery Train*, the asking price is just enormous for an independent, it's too much of a risk. When he changed it a lot in video. A lot of the big companies buy all the rights, and don't care if it doesn't do a lot that month – but the rights have gone. And there are companies like TriStar Productions, with their terrible *Railroad Crossing* and *Tenager* (*Nova Theatre* in the States). The place is full of this and that.

BOB WEIN: There's tremendous interest in genuine co-productions this year. When the three movie co-productions first happened, it was a way to finance films and the concept seemed unworkable. People were putting together a French and a German and Italian and Australian element because they thought they could find the money, and that's always a fairly disastrous recipe for film production at the end of the day. It's only worth doing a co-production if there are creative elements which drive the deal. But there's been some interesting as well as some nasty projects pushed to me this year.

KIM LEWIS: It's a slower market, better for buyers than sellers because there's lots of product around and not many people making offers. There's no argument that there are no main retailers, and this one is very close to the American Film Market, so there's not a lot of new product this year as at the AFM. A lot of serious buyers have acknowledged that it's basically been a fair film market covering its 21 day period.

Having the AFC space at the MCCA Carlton was obviously a godsend this year because it allowed everyone to stay on ground level and profitable. The AFC is a curious beast. It helps to facilitate better relationships with buyers, to a greater degree for the official financial organisations. But it's sometimes awkward for individual marketing reps and the AFC, because no one really knows how it works. They need to think that the AFC is the marketing representative and be unaware that there is an agent for the film, because not many other organisations work in this way.

KIM FRANKLIN: It is an extraordinary event. I've never been to one before. This year is certainly not as packed as previous, probably because it's becoming an expensive. Consequently it has been much easier to



manipulate the market. I don't think anyone can complain about the talent line up, but the business side of the market is slow.

PIERRE BENOIST: From a business point of view, I think this year is competitive there have been more deals, more acquisitions, films, and there have been about the most successful, the best received. I think it will encourage Cannes to go ahead with these kinds of films.

WHAT DO YOU THINK OF THE AUSTRALIAN PRESENCE THIS YEAR?

BOB WEIN: That's a very complex question and it works on different levels. I think that the AFC provides a very good service for Australian producers and ones which Director

the British and the Americans have tried to emulate this year.

In terms of films, Australia's back. But where I think the Australians fall down is in international marketing. Partly it's a perception of where Australian films haven't worked to product lines for the distributors in the various territories. Australian films are still considered to be at the bottom end of distributors' schedules, or difficult, or special, regardless of the fact that the occasional film has broken through a big way. And a lot of our stuff, even when it is appreciated critically, is not considered good commercial film. So I think there's a problem of perception that we have in creating a market for our films, and possibly also something that we have to address in terms of our financing.

DAVID HANAUER: I think that the people at the AFC at the moment are terrific and I like the way they run things. When I first came here years ago, everyone was waving the euro-schmeiche flag and saying, "We're here." We don't have to do that any more, everyone knows we're here. One year there was the most appalling promotion with the slogan, "Our producer's got great legs" (and a graphic to match). It was terrible and gross – thank goodness we're not doing anything like that any more.

PAUL COLE: Australian has a tradition to come here every year and promote their films. I don't know how they promote it, there's none of my business, but I just wonder how much it costs and is it really worthwhile?

PIERRE BENOIST: In 1986 there were a few Australian films, especially a few shorts of Jane Campion, and 1989 is a kind of consequence of 1986. The fact that twenty years and has got into competition is a kind of result of 1986. With Jane in that year there was Scott Murray (with *Dad on the Beach*) and Bill Bennett (with *Backlash*) and that was good because it meant three young directors could emerge at Cannes, and that was in Jane Campion, Ian Fongle and Bill Bennett again. It should remain as that if people come with good fresh things, then they can succeed.

NARRATH MILLER: I remember some years it was disastrous, in the worst of times at Manly Beach, it was like Captain Cook discovering Australia all over again, everyone was talking Australia, or was just this huge, huge buzz. With Gallop we had people on horseback riding up and down the Croisette, and we were not talking about it. That's a bit of missing this year – it's been a better festival than usual, there have been a lot of good films, but there's not that buzz.

For Australia, this year has been better than the last five years, with Jimmie in competition and Premier of Perthshire in the Carlton Regard and a Paul Cox film here. I just think the premier of promotion has been less. The Australians have a nice profile here and good commercial word of mouth on *Jenna* – some like it, some don't – and I think that will see the film for some sort of success.

CINEMA PAPERS NEXT ISSUE ON SALE 1 SEPT

WE MAKE MOVIES MOVE



ENTERTAINMENT TRAVEL SERVICES

Due to the ever increasing demands of the entertainment industry, we have been forced to expand into larger and more modern premises.



"a move in the right direction"



**Domestic Air Travel.
Hotel Accommodation.
Vehicle Rental.**

Logistics, Budgets, Overseas Travel, Locations, Cargo, Stars, Cars and Trucks, Investors, Price, Press, Domestic Ticketing, Coaches, Air Charter, Personalities, Computerised Cross Referencing of Services, Speed Packs, Hotels, Limosines, Couriers, Itineraries, Rushes.

Our new address

5th Floor, 437 St. Kilda Rd

Melbourne Vic 3004

Australia

Telephone (03) 820 2999

24 Hour Pager (03) 646 1706

Toll Free (006) 331 344

Fax (03) 267 5550



We choose to fly **AUSTRALIAN**



FOR 100 YEARS WE'VE
CAPTURED IMAGINATION



NOW WE'RE SETTING IT FREE.

After 100 years of making motion picture film, Eastman Kodak Company unites in a new era of creative freedom.

Introducing the family of Eastman EOR extended-range colour negative motion picture films.

Films that offer exceptionally wide exposure latitudes and increased range of speeds.

Films that offer you freedom to shoot in bright or dim lighting

conditions. From daylight to tungsten, HMI, or even fluorescent illumination.

Films that are not only more light sensitive, but provide better colour sharpness, and finer grain.

Films, in short, that extend the vision of every cinematographer and director. Opening new doors. Creating new possibilities.

Because at Eastman, we believe your imagination should know no bounds.

Now being introduced:
EOR 5254 Film EI 500 Tungsten or 35 mm
EOR 5244 Film EI 100 Tungsten or 35 mm
EOR 5245 Film EI 50 Daylight on 35 mm
EOR 5245 Film EI 50 Daylight on 16 mm

Kodak Camera EOR 5244/5245 35mm and 16mm
Inchmeters © Eastman Kodak Company 1995

For further information please contact
Kodak (Australia) Pty Ltd

Eastman

Motion Picture Films

